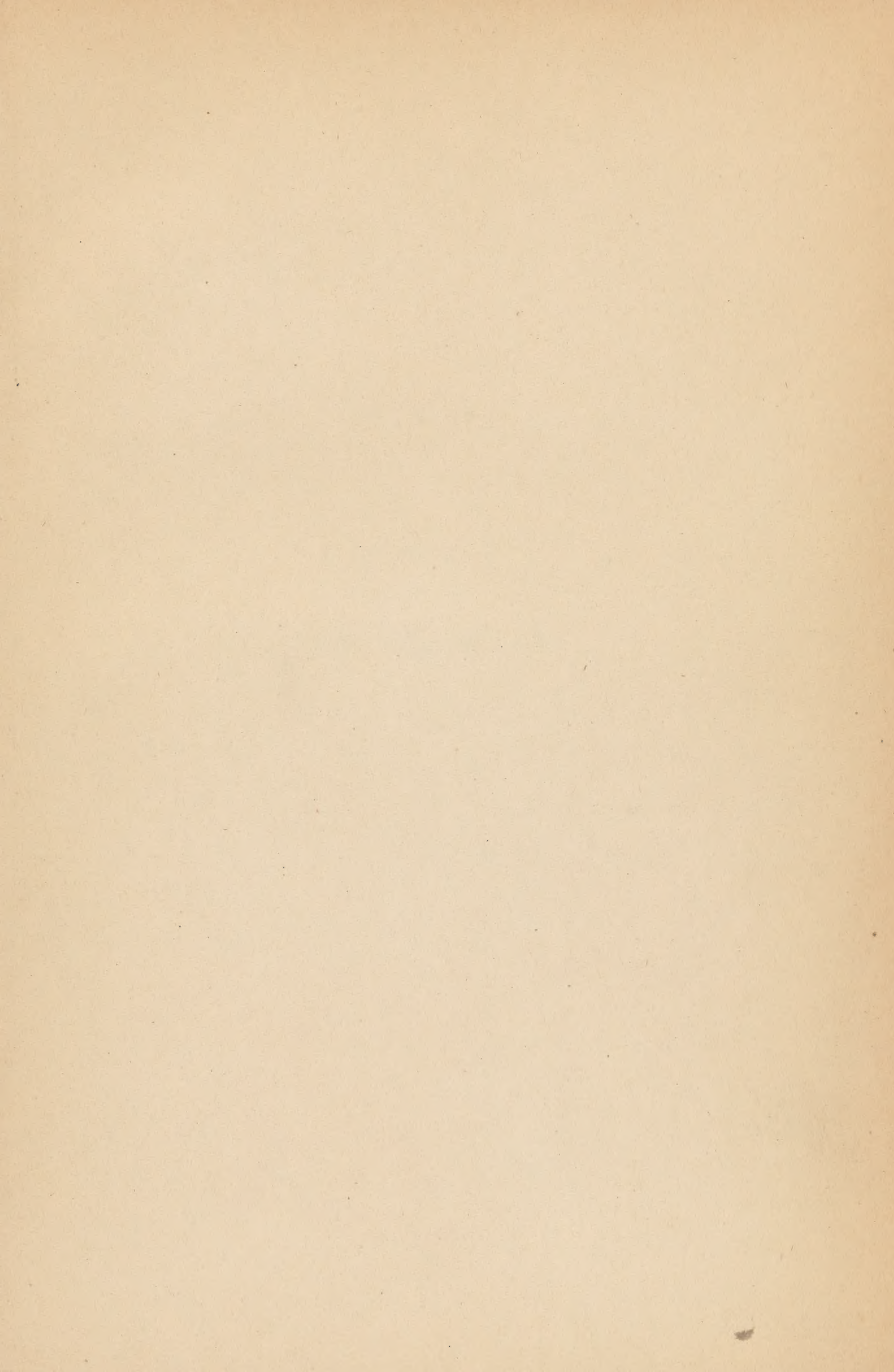


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JAPANESE
POTTERY



SMITHSONIAN
INSTITUTION

259

JAPANESE POTTERY



UNDECORATED WARES.



DECORATED WARES.

JAPANESE POTTERY

WITH
NOTES

DESCRIBING THE THOUGHTS AND SUBJECTS EMPLOYED
IN ITS DECORATION

AND
ILLUSTRATIONS
FROM EXAMPLES IN THE BOWES COLLECTION

BY
JAMES L. BOWES

HIS IMPERIAL MAJESTY'S HONORARY CONSUL FOR JAPAN AT LIVERPOOL

AUTHOR OF "JAPANESE MARKS AND SEALS"

AUTHOR OF "JAPANESE ENAMELS"

JOINT AUTHOR OF "KERAMIC ART OF JAPAN," ETC.

LIVERPOOL
EDWARD HOWELL, CHURCH STREET

MDCCCXC

Freer Gallery of Art
Washington, D. C.

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DEDICATED

TO

MY WIFE

WHO JOINS ME IN MY ADMIRATION

OF THE

ART OF JAPAN

AND MY LOVE FOR ITS PEOPLE .

THE AUTHOR

PREFACE.

THE *circumstances under which so many examples of the Art work of Japan were transferred to other countries have been referred to so fully in this and in my previous works, that it is unnecessary here to do more than repeat that the subject was practically unknown beyond the confines of Japan thirty years ago, and it was represented elsewhere only by a few specimens of lacquer ware and also perhaps, in a way, by the Old Japan porcelain so well known throughout Europe, which, however, was in no sense an illustration of true Japanese taste.*

It was, indeed, only in 1867 that the beauty and diversity of Japanese Art, and of the Ceramic wares especially, were revealed to the outer world, when the treasures of the last of the Shoguns were displayed at the Paris Exhibition; and, when, following upon his deposition in 1868, and the abolition of the feudal system three years later, the collections and heirlooms of his house, and those of the princes, were dispersed and thrown upon the markets of foreign countries, an opportunity of studying the subject was afforded to those who recognised the artistic value of the works.

The series of examples of Pottery illustrated in this Work has been formed at intervals, as opportunity offered, extending over thirty years; some few pieces were acquired shortly after the opening of the country to foreign nations in 1858, but these were of secondary interest, and the most beautiful specimens were collected between 1867 and 1874, a period covering the time during which the chief treasures of the Tokugawa family and the nobles were sent out of the country.

The classification of the various wares, and the separation of them into groups representing the schools, kilns, and masters, have been my occupation for twenty years or more, for they were sent abroad either without description, or erroneously described, and their arrangement has only been accomplished by the assistance of the numerous potters, connoisseurs, and friends who have visited me from time to time and verified or corrected my classifications. And I have to thank many of them for having presented me with specimens which were necessary to complete the sequence of several of the groups; some of my friends have, indeed, sent me their heirlooms, and native collectors, as well as Government departments, have added to my Collection which now includes examples of the wares from pre-historic times to those of yesterday, thus achieving a result which Japanese connoisseurs assure me illustrates the subject

with an approach to completeness hitherto unattainable, even in their own country.

And, perhaps, it may be that the Japanese of this and future generations will have to study the best forms of their art in foreign lands, for there is no doubt that many of the choicest examples have been sent abroad. Many still remain in Japan, and some which had been sent away have been returned; but these are difficult of access to students, for there have been no museums there until recently, and, as I have shown in the text, it has in Japan always been considered bad taste, indeed accounted vulgar, to display more than two or three objects at one time or to arrange and exhibit them as we do, a feeling which may account for the singular imperfection of the native reports upon many branches of art, and the entire absence of information regarding some of them; for instance, the art of cloisonné enamelling, as practised in early times, is one of which few Japanese have any knowledge, and about which much misconception still exists amongst their connoisseurs because, the older examples having been transferred to Europe during the troublous times from 1868 to 1871, they have little acquaintance with any but the modern works.

The most valuable of the native records upon the arts which I have seen is the Ko gei Shirio, a compilation from older works made by Mr. Kurokawa

Mayori and Mr. Murayama, in 1878, which appears to have formed the basis for the government reports issued in connection with the Exhibition held at Paris in that year, and at those subsequently held elsewhere, as well as for most of the essays upon the subject published in Europe.

I have availed myself of this work for much of what I have written about the earlier wares, with which it chiefly deals; but it is singularly deficient in information about the brilliant development of the artistic taste of the country which occurred under the rule of the Tokugawa family during the seventeenth and eighteenth centuries, when, without a doubt, the most exquisite examples of Japanese Art were produced.

This silence, indeed, accords with the feeling which has prevailed for a lengthened period, and still prevails, in Japan, where the rude undecorated pottery of the middle ages has exercised a strange and unaccountable fascination upon the native mind, always prone to venerate whatever is ancient, and has led connoisseurs to ignore the beauty of the noble works produced during the past two centuries. In this eccentric taste they have been followed by some western collectors, who have blindly accepted the faulty standard current in Japan. I have endeavoured to describe the merits of each class of ware impartially, to correct the mistaken views which have obtained, and also to

clear away the misconceptions upon other points which have followed upon the careless statements of dealers and others to whom I have referred.

In conclusion, I must express my thanks to Mr. Hayashi, Mr. Fukagawa, and Mr. Matsuo, and to many other experts and potters, for the assistance they have rendered me in the classification of the wares, especially in connection with the much-vexed question of Satsuma faïence, which has been, piece by piece, most carefully verified. Also to my old friends, Mr. Kawakami, Mr. Kato, and Mr. Masujima, I am deeply indebted for the patient assistance they have for many years past afforded me in my effort to interpret the subjects employed in the decoration of these and other of the art works of their country. It is from them, and from my friend, Mr. Uyeno, that I have gathered the information—most of which, I am told, is unwritten in Japan—about the customs, the sentiments, and the inner thoughts of their people, and the significance of the associations which I have set forth in the Notes appended to this volume.

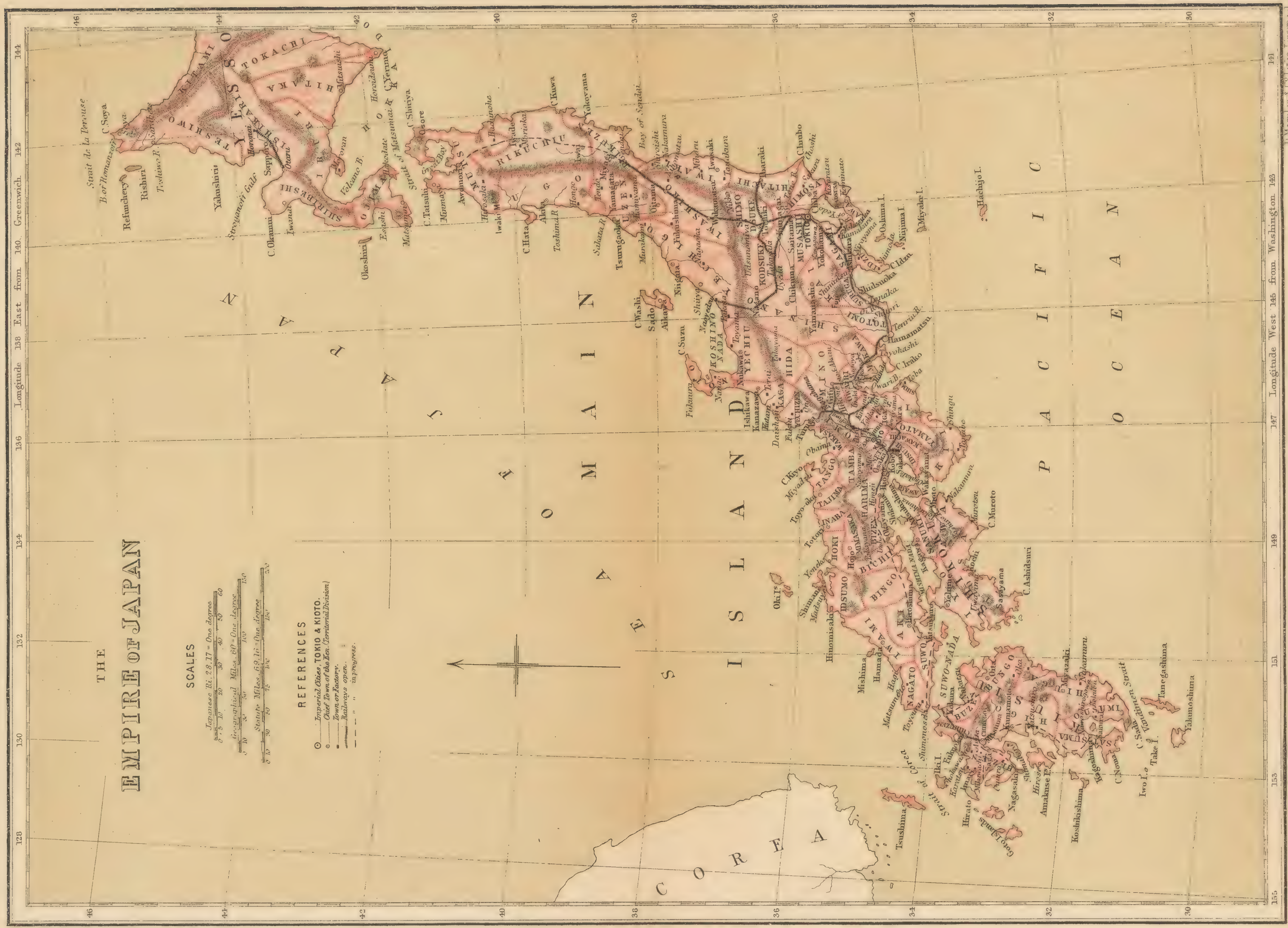
JAMES L. BOWES.

STREATLAM TOWERS,

LIVERPOOL, JUNE, 1890.

MAP
OF
THE EMPIRE OF JAPAN,
SHOWING
SEATS OF VARIOUS MANUFACTURES,
RAILWAYS, &c.

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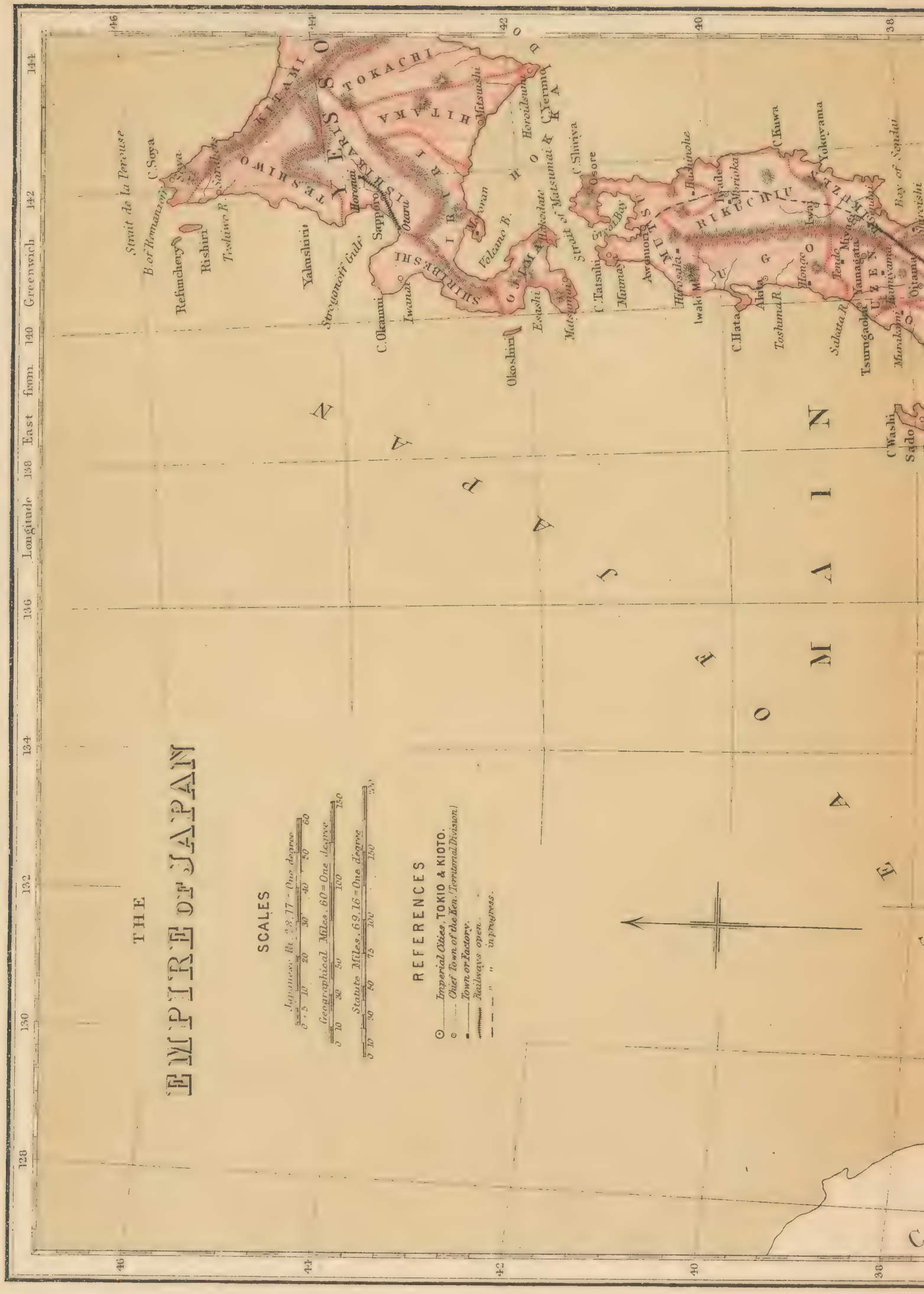
THE EMPIRE OF JAPAN

SCALES

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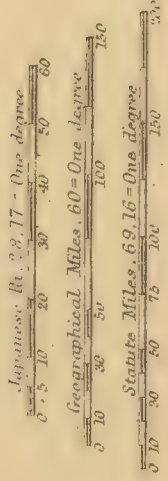
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- Chief Town of the Ken. (Territorial Division.)
- Town or Factory.
- Railways open.
- " " in progress.



THE EMPIRE OF JAPAN

SCALES



REFERENCES

- Imperial Cities, TOKIO & KIOTO.
- Chief Town of the Gen. Territorial Division.
- Town or Factory.
- Railways open.
- - - " in progress.



155 153 151 149 147 145 143 141 139 137 135 133 131 129 127 125 123 121 119 117 115 113 111 109 107 105 103 101 99 97 95 93 91 89 87 85 83 81 79 77 75 73 71 69 67 65 63 61 59 57 55 53 51 49 47 45 43 41 39 37 35 33 31 29 27 25 23 21 19 17 15 13 11 9 7 5 3 1

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BAN-ZAI.

LONG LIFE TO THE EMPEROR.

JAPANESE POTTERY.

CHAPTER I.

MYTHOLOGICAL.



ALL Japanese reports agree in stating that the art of pottery was invented in the time of Oanamuchi-no-Mikoto, long before the historical period of Japan, which commences 660 B.C.

Whatever credence may rightly be given to this tradition, it appears that it was believed in Japan until recently, for the late Mr. Ninagawa, archæologist in the Imperial Museum at Tokio, writing a few years ago, said, "We testify that pottery was made in times most remote from the fact that it is stated in the earliest Japanese history, entitled the *Nihongi*, that Sosanowo-no-o-mi-Kami advised Tenatsuchi to prepare from different fruits a drink in eight vases;" and he adds, "We are unacquainted with any specimens of these ancient productions."

Sosanowo-no-o-mi-Kami is supposed to have lived at the same time as Oanamuchi-no-Mikoto. Who Sosanowo was may be gathered from the following account of the Japanese belief as to the origin of the world, that is, of Great Japan, which is abridged from the version of it given by Mr. F. Ottiwell Adams.*

* *History of Japan*, by F. O. Adams; F.R.G.S. H. S. King & Co., London, 1874.

Anciently, heaven and earth were not separated. The female principle was not detached from the male. Chaos, in the form of an egg, was agitated in waves like a troubled sea. Still it contained the germs of all things; the pure and transparent rose up and formed the heaven, whilst everything heavy and opaque fell downwards, was coagulated, and produced the earth. Subtle and perfect matter combined, and formed the ether; heavy and thick matter hardened, and became what is compact. The



KUNI-TOKO-TACHI-NO-MIKOTO.

heaven was therefore formed the first, and the earth was finished afterwards. A divine being, or Kami, was born in the midst. This event is regarded as the commencement of creation. An island of soft earth swam on the waters like a fish. At the same time, between heaven and earth, a thing was born similar to the shoots of the plant *ashi*, a rush or flag. It was metamorphosed into a Kami, to whom was given the honorific title of Kuni-toko-

tachi-no-Mikoto, and he was the first of the Seven Celestial Spirits. He reigned one hundred thousand millions of years, as did each of his successors. According to the laws of heaven, the first three spirits were self-born, and were pure males. The fourth, fifth, and sixth had female companions, but there was no sexual intercourse. They reproduced each other, as males and females, by mutual contemplation, and they reigned a fabulous number of years.

Then arose the male spirit, Izanagi-no-Mikoto, and the female spirit, Izanami-no-Mikoto.

They ascended upon the bridge of heaven and said: "Are there not countries and islands down there?" Upon this, they directed downwards the heavenly spear of red precious stone and stirred up the bottom. When they withdrew the spear from the troubled waters, some drops fell from it and formed an island. Then the two spirits descended and dwelt upon it. This island is the middle column upon which the empire rests.



IZANAGI-NO-MIKOTO
AND IZANAMI-NO-MIKOTO.

The male spirit went to the left, and the female to the right, and meeting at the Column of the Empire they

recognised each other, and the female spirit sang as follows: "I am delighted to meet so handsome a youth." The male spirit replied in an injured tone: "I am a man,



HIRU KO.



SOSANOWO-NO-O-MI-KAMI.

it is right that I should speak first; how dost thou, a woman, dare to commence?" Thereupon they separated, and continued their round in opposite directions. Meeting again at the point from which they started, the male spirit

commenced to sing in these words: "I am very happy to find a young and beautiful woman." And it was then that the art of love was invented.

Izanagi and Izanami no doubt represented the male and female principles, which, according to Chinese mythology, pervade all creation. From their union mountains, rivers, in fact all earth, came into existence. They then perceived that a being was required to govern the created world, and the result was a daughter, Amaterasu-o-mi-Kami, the Sun Goddess, who was charged with the government of the universe; a second daughter, Tsuki no Kami, the Moon Goddess; a son, Hiru ko, or the leech, the God of the Sea; and Sosanowo-no-o-mi-Kami, the God of Storms.



AMATERASU-O-MI-KAMI.

Japanese tradition states that the fifth ruler in descent from the Sun Goddess was Jimmu Tenno, deified as the Spirit of War, who, in 660 B.C., founded the dynasty which has since then ruled Japan, and whose descendant now occupies the throne. Jimmu is accepted in Japan as the first mortal ruler of the country, and in considering the events commencing with this period, we may assume that we are leaving the realms of mythology and entering upon those of tradition.



CHAPTER II.

TRADITIONAL.

ALTHOUGH it is difficult to agree with Mr. Ninagawa in his faith that the manufacture of pottery dates from the time of Sosanowo-no-o-mi-Kami, it may be assumed that the art of fashioning clay into vessels for holding water, or for cooking, and subsequently rendering them durable by drying them in the sun, or burning them in kilns, and, indeed, of imparting to them a rude decoration, may have been practised in Japan in prehistoric times, and that there may be some foundation for the tradition that Jimmu, on coming to the throne in 660 B.C., ordered an official of the name of Wakanetsu-hiko-no-Mikoto to make various kinds of pottery for use in the temples during religious services. It is stated that these vessels were fashioned by hand, and the manner in which they were burnt is circumstantially related. This legend is still credited in Japan, and small jars, such as example No. 6 in the catalogue, which are from time to time dug up, are believed to date from the time of Jimmu. Immense deposits of pottery have also been discovered in the shell mounds at Omori, in the vicinity of Tokio, and elsewhere in Japan, to which no certain dates can be assigned, but which were evidently made in very ancient times, most probably before the present era in Japan commenced.

This subject is treated at length by Professor Morse and Mr. Satow in their papers upon "The Shell Mounds



of Omori,"* and "Ancient Sepulchral Mounds at Kaudzuke."†

Professor Morse describes the pottery which he discovered at Omori, and other places in Japan, as being black, or black with a reddish tinge, or red of various shades, and made of coarse clay. The vessels are, in many cases, unevenly baked, and with few exceptions they are quite thin; the surfaces are generally quite smooth; the rims of the vessels, either straight, undulating, or notched, project at intervals into points, or have variously formed knobs. The borders are frequently ribbed within, or marked with one or more parallel lines outside, the lines often enclosing a row of rude dots. The surfaces of the vessels are ornamented with curved lines, bands of oblique lines running in one direction round the vessel, followed by a band of similar lines running in an opposite direction, and sometimes these lines cross each other. The bottoms of some of the pots have matting impressions. These designs have either been roughly incised or, as in the case of the mat marks, impressed, or they are smoothed out of wet clay, or carved in dry clay before baking; and, like all the pottery found in shell mounds throughout the world, these works bear the impression of the cord mark.

Professor Morse groups the objects found in the Omori shell mounds as follows:—Cooking vessels answering to pots, stewpans, etc.; hand vessels, such as bowls and cups; vessels with constricted necks, used as water bottles possibly; and a few vessels of various forms, which may be designated as ornamental jars and bowls.

In some instances he found the vessels had been painted with mercury sulphide, but in no instance had any attempt been made to paint designs or patterns, except that, in

* *Memoirs of the Science Department, University of Tokio, Japan.* "Shell Mounds of Omori," by Edward S. Morse, Professor of Zoology, University of Tokio. Published by the University, 1879.

† "Ancient Sepulchral Mounds in Kaudzuke," by Ernest Satow. *Transactions of the Asiatic Society of Japan*, vol. viii, Part iii, Yokohama, 1880.

some cases, the colour is applied to interspaces between lines or curves already marked.

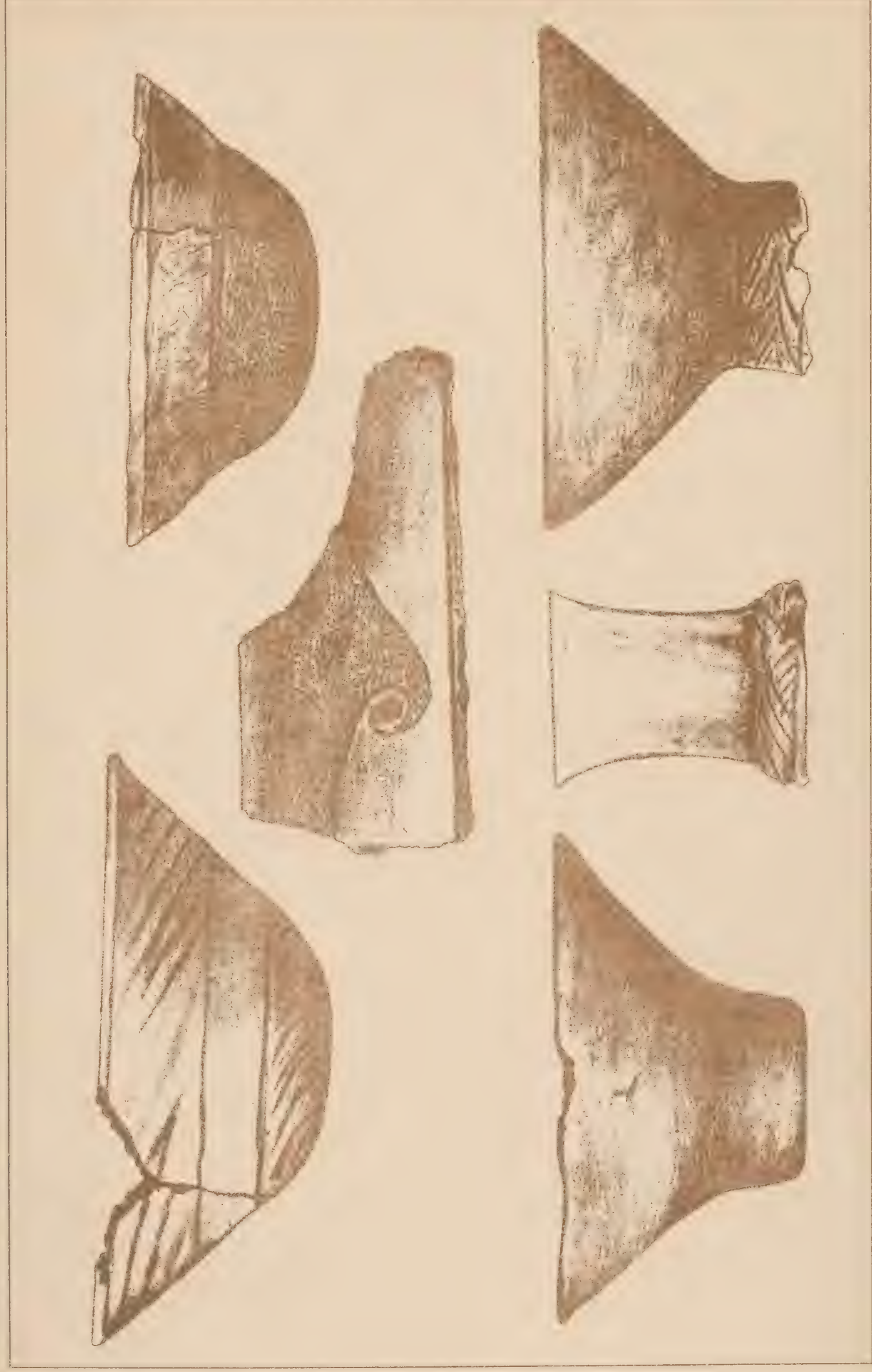
Very few perfect or complete vessels have been found, the discoveries consisting mainly of fragments such as are shewn in the plates, which I have ventured to copy from the numerous examples given in Professor Morse's paper; and I may mention that he considers the bowl illustrated in two positions on the left side Plate IV, the finest specimen discovered. I am also able to illustrate these objects by the examples Nos. 1 to 5, which have been kindly presented to me by Mr. Watanabe, President of the Tokio Daigaku, from the University Collection, where the specimens discovered by Professor Morse are preserved.

Much difference of opinion* exists as to the age of these deposits, some assigning a date of 2,000 or 2,600 years ago, basing this view upon geological reasons, whilst others think 1,000, or even 600 years nearer the mark; the latter estimates, however, do not appear to have been based upon any sound data, and the balance of opinion is in favour of the higher figures.

Professor Morse, whose opinion on the matter is entitled to the greatest consideration, considers that these deposits were formed before the commencement of the present Japanese era, in 660 B.C. In reply to a recent enquiry from me, he writes, "In my opinion, the pottery of these deposits was made by a pre-Aino race. That the deposits are ancient there can be no doubt, as there has not only been a change in the fauna, but the species have gradually changed through the lapse of time."

Mr. L. Arnoux, the Art Director of Messrs. Minton's works, to whom I submitted the specimens of prehistoric pottery in my Collection, and the drawings made by Professor Morse, confirms the opinion of the latter as to their antiquity. He traces a very strong resemblance in form between these fragments and Trojan, Mexican, and

* "Notes on Stone Implements from Otaru and Hakodate," by Professor John Milne.—*Transactions of the Asiatic Society of Japan*, Vol. viii, Part i. Yokohama, 1880.





Phœnician remains; and although he finds it impossible to form a definite opinion as to the time they were made, he thinks they are of great age, and he adds that all prehistoric pottery—whether Phœnician, Trojan, Mexican, Japanese, or others—shows a great similarity in manipulation, form, and decoration; and, when placed side by side, would be difficult to distinguish one from the other.

The contention in favour of the more recent dates suggested is weakened by the fact that none of the fragments found by Professor Morse, or the *tsubo* attributed to the time of Jimmu, show the least sign of having been thrown or turned; and the supposition therefore is that they were made at a period at least anterior to the use of the potter's wheel in Japan, the introduction of which into that country is supposed to have occurred in the eighth century.

Other mounds have been opened in various places, including some of a sepulchral character at Ohoya and Ohomuro, in the province of Kaudzuke, and Kawasaki, in the province of Musashi; and the remains disinterred from these have a peculiar interest in connection with the tradition that in very ancient times it was customary to bury alive, around the tombs of deceased chieftains, human beings and horses, for which, in later days, clay figures were substituted.

In a Paper read before the Asiatic Society of Japan,* Mr. Ernest Satow gives a most interesting and valuable report upon the discoveries at Ohoya and Ohomuro. He describes the pottery found in the tombs as being similar in material and appearance to those found in the Omori shell heaps, but not nearly so numerous, and in a more perfect state of preservation.

The most interesting portion of Mr. Satow's Paper, however, is that which refers to the fragments of figures, and of a horse, which were dug up about seventy years

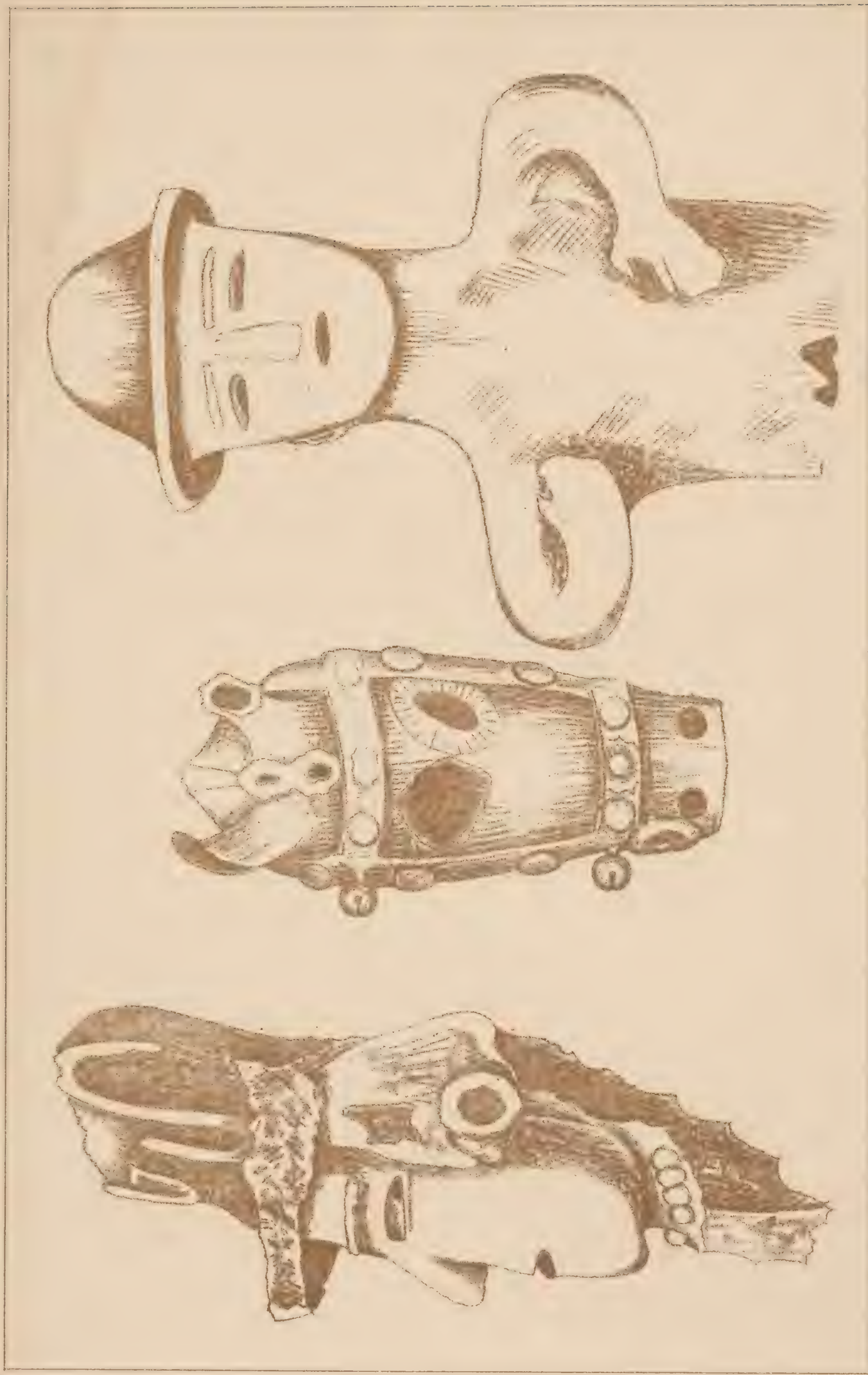
* "Ancient Sepulchral Mounds in Kaudzuke." A Paper, by Ernest Satow. *Transactions of the Asiatic Society of Japan*. Vol. viii, Part iii. Yokohama, 1880.

ago. One in particular is described as the bust of a human figure, which, when first discovered at Ohoya, was in a sitting position, complete so far as the knees, on which rested the hands. The arms are said to have been clothed in long narrow sleeves, but the figure has been so much injured since its discovery that nothing more is definitely known regarding the costume than can be gathered from Fig. A in the accompanying plate, No. V, in which are also shown a portion of a human figure and a horse's head, of pottery, found in sepulchral mounds at Kami Dakushi, in Musashi; for all of which I am indebted to Mr. Satow's Paper. He gives the following descriptions of the objects. The height of the fragment of the figure A is nearly fourteen inches; it is made of very hard black clay, and the only traces of moulding are the marks of some textile fabric on the brim of the hat, by means of which the required shape was given whilst the figure was drying. The figure from Kami Dakushi, Fig. C, is eighteen inches high, with arms and hands complete, and wears a hat, as shown in the drawing; the nose has been knocked off, which deprives the face of its proper expression. The horse's head, Fig. B, has a head-stall moulded on to it, ornamented with bosses and knobs; one eye has been knocked out, the mane and forelock are broken off, and one ear is lopped short.

I am also able to illustrate a figure dug up at Kawasaki, which was kindly procured for me by my friend Mr. Kato, and is now preserved in my collection, together with a fragment of the tomb from which it was taken, both of which are illustrated in Plate VI.

The peculiar interest attaching to these remains is, as I have already remarked, their association with the tradition that the servants and horses of a dead chieftain were buried alive around his tomb.

Mr. Satow writes that no inscriptions of any kind have been found at the sepulchral mounds which have been opened, which would lead to the discovery of the persons



who were buried in them, but he goes on to say that it is very probable that these mounds were the burial places of members of the Imperial family, and he gives some extracts from the Nihongi relating to events which are said to have occurred during the reigns of the Emperors Suizhin, Suwinin, and Keikau, 97 B.C. to 130 A.D., which, without supporting the correctness of the Japanese dates, lead him to adopt the view that these tumuli are really the tombs of the Imperial family, as stated above, and he gives translations from the annals in the Nihongi which are of great interest in connection with the custom referred to, and with these descriptions of pottery.

After announcing the death and burial of the Mikado Suwinin's brother, Yamato-hiko-no-Mikoto, the extract runs:—
“On this they assembled those who had been in his immediate service, and buried them all upright round his sepulchre alive. For many days they died not, but day and night wept and cried. At last they died and rotted. Dogs and crows assembled and eat them. The Mikado, hearing the sound of their weeping and crying, felt saddened and pained in his heart. He commanded all his high officers, saying, ‘It is a very painful matter to force those whom one has loved during life to follow him in death, and though it is an ancient custom, why follow it if it be bad? From now and henceforth plan so as to stop causing men to follow the dead.’

“At a later period, when the Empress Hi-ba-su-hime-no-Mikoto died, several days were allowed to elapse before she was buried, and the Mikado commanded all his high officers, saying, “We knew before that the practice of following the dead is not good. In the case of the present burying what shall be done?”

“Thereupon Nomi-no-Sukune advanced and said, ‘It is not good to bury living men standing at the sepulchre of a Prince, and this cannot be handed down to posterity. I pray leave now to propose a convenient plan, and to lay this before the Sovereign.’ And he sent messengers to

summon up a hundred of the clay-workers' tribe of the country of Idzumo, and he himself directed the men of the clay-workers' tribe in taking clay and forming shapes of men, horses, and various things, and presented them to the Mikado, saying, 'From now and henceforward let it be the law for posterity to exchange things of clay for living men, and set them up in sepulchres.'

"Thereupon the Mikado rejoiced, and commended Nomi-no-Sukune, saying, 'Thy expedient plan has truly pleased our heart.' And the things of clay were for the first time set up at the tomb of Hi-ba-su-hime-no-Mikoto."



NOMI-NO-SUKUNE.

Other traditions found in the records of Japan state that the earliest known potters who made wares for the use of the people were settled in the province of Idzumi, and that they were placed under the control of an officer, known by the name of Haji, during the

reign of the Emperor Suizhin, in the year 97 B.C. Later on it is recorded that during the reign of the Emperor Suwinin, 29 to 71 A.D., some followers of a Korean prince named Sinra, or Hiboko, came to Japan, and settled in the province of Omi, where they manufactured articles of pottery. We again read of the arrival of Korean workmen in Japan during the reign of the Empress Jingo, 201 to 270 A.D., and these immigrants are said to have introduced improvements in the processes of making pottery. A general development in the manufacture, as well as in the varieties produced, is reported to have occurred during the reign



Nos. 7 AND 8.

of Emperor Yuriaku, 456 to 480 A.D., and objects of pottery are said to have come into general use at that time, and vessels were ordered to be made by potters in the province of Yamashiro for use at the Emperor's table, and in the temples of Fushimi in the vicinity of Kioto.

Nothing is known as to the progress of the art during the ensuing century and a half, but when we come to the time of the Emperor Kotoku, 645 to 655, A.D., we hear that the office of Haji was abolished, and another office, known as Hako-suyemono-no-tsukasa, was established in its place for the control of those engaged in the trade. Following upon this change, great progress was made in the industry throughout the country, and the wares were accepted by the government in payment of taxes.

Mention is also made in these early records of the arrival of more workmen from Corea, and of their having made tiles with which they roofed some of the Imperial Temples during the seventh century; and we again hear of imperial encouragement being extended to the industry, for it is stated that on the Emperor Mommu coming to the throne in 697 A.D., he decreed the appointment of an officer whose duty it was to supervise and foster the trade.

The traditions set forth in the preceding pages are mainly drawn from the Nihongi and Kojiki, the oldest known written books in Japan;* the former was composed in 711 and 712 A.D., and the latter in 720 A.D. It is supposed that the Japanese possessed no written language until the sixth century, and the authenticity of much that is recorded in the works named has been questioned by many European scholars who have studied the history of the country; indeed, Mr. Satow† appears to doubt the reality of Jimmu, and has expressed an opinion that the popular chronology of Japan is clearly fictitious to the end of the fourth century A.D. Possibly, however, even earlier

* *The Mikado's Empire*, by W. E. Griffis, A.M. Harper & Brothers, New York, 1876.

† *Handbook for Travellers to Central and Northern Japan*, by Ernest M. Satow, C.M.G. and Lieut. A. G. S. Haines. John Murray, London, 1884.

records than the Nihongi and Kojiki may yet be discovered in the ancient temples, and, in the meantime, it accords more with our disposition and feelings to ignore these sceptical views, and to join in the belief, which has for so many centuries obtained in Japan, in the authenticity of the national records, which, indeed, probably rest upon traditions entitled to equal credence with those which form the basis of much of the history implicitly accepted in western countries.



JIMMU TENNO—B.C. 660-581.

CHAPTER III.

HISTORICAL.

SECTION I.—UNDECORATED WARES.



THE historical records of Japan commence, as we have already shown, with the opening years of the eighth century of the Christian era, and amongst the earliest statements relating to the industry of pottery at that time there are two which show that little change had been made in the thirteen centuries during which it had been practised in that country, and it appears that nothing but unglazed stoneware and earthenware made by hand was produced at this period, when the art of glazing pottery was introduced, and the potter's wheel was probably used for the first time.

It is evident, therefore, that prior to this date little or no progress had been made since the time of JIMMU, and indeed, so far as can be judged from the very imperfect information at our command respecting the character of the wares produced at the period referred to, it would seem that, although some advance had been attained in the process of firing, the works of which we are now treating were inferior in other respects to those attributed to the prehistoric period, for at this time, and for some centuries later, there is little improvement in the form

of the vessels produced, and no greater advance in the direction of decoration than such as could be accomplished by rude scorings in the clay; whilst the illustrations of the prehistoric remains show, in some cases, a certain elegance of shape, and a distinct approach to ornamental forms in the designs with which they are embellished.

The art of glazing pottery was first practised at the kiln of Karatzu, in the province of Hizen, early in the eighth century; for some time it was confined to this factory, but it gradually came into favour elsewhere, and it appears to have become general throughout the country during the reign of Emperor Kwammu, 782 to 806 A.D.

The date of the introduction of the potter's wheel into Japan is a little uncertain, indeed, doubts have been expressed as to the authenticity of the statement that Gioki, a priest of the province of Idzumi, visited China, about the close of the eighth century, and having learned the secret of the wheel, instructed his countrymen how to use it; on the other hand, Mr. Satow expresses the opinion that some of the Kaudzuke remains show signs of the wheel. However this may be there is a certain kind of thick and rough earthenware, in the form of jars and dishes, thrown or turned upon the wheel, known in Japan as Gioki ware, specimens of which are preserved in the Temple of Todaiji in the sacred city of Nara, the ancient capital of Japan, where the MIKADOS resided from 709 to 724 A.D. An example of this ware, which was procured for me in Japan by Mr. Kato, is preserved in my collection.

During the succeeding four centuries the references to the industry, in the records referred to, are very scanty; so far, at least, as the translations have become available to us. Two only deserve relation. The first states that early in the ninth century there were three inhabitants of the department of Yamada, in the province of Owari, who were acquainted with the methods employed in making pottery, and having attained to a certain degree of excellence, they were formed by the Government into a caste,

or guild, and placed under the control of the Daizen, probably a department presided over by the officer who superintended the feasts and entertainments of the court of the MIKADO. A century later, we read that regulations were made concerning the quantities of pottery which should each year be paid in lieu of taxes. Nothing of importance beyond this is to be learnt regarding the progress of the industry from the eighth to the close of the twelfth century, and we shall probably be correct in assuming that none but the rudest objects, coarse in material, shapeless in form, imperfect in glazing, and devoid of ornament, were produced; in fact, that no sensible progress had been made since the industry was commenced.

The thirteenth century opens with the appearance of Kato Shirozayemon, afterwards known as Toshiro, who introduced many improvements in the industry, and gave such a marked impetus to it that he has justly been known in Japan as the "Father of Pottery."

This artist, who is referred to at greater length in the section dealing with Owari wares, visited China in 1222 A.D., and during a stay of some years, learnt the art of glazing, as practised by the already skilful potters of that country. On his return to Japan, his knowledge enabled him to select clays of a suitable character for the improved wares which he wished to produce, and he commenced to make small objects, having a slight approach to elegance in form, to which he imparted some degree of beauty by the skilful application of glazes, but his skill carried him no further in this direction than simple brown glazes of various shades speckled with black.

These objects were, indeed, nothing more than the small jars of brown stoneware used for holding the powdered tea employed in the ceremony of *chanoyu*, and, although they undoubtedly marked a distinct improvement upon the rude wares previously produced, it is impossible for anyone who is acquainted with the exquisite decorated wares of a later period, or, indeed, anyone who has a feeling for art, to agree

with Japanese connoisseurs in their extravagant admiration for these objects. It has probably been an affectation on the part of the *chajin*, the most conservative of men, to accord their greatest admiration to the rude productions of a by-gone age rather than to the beautiful wares made in their own day; and this feeling may have been intensified by the former being hallowed by their historical associations, and also by their resemblance to the ancient pottery of China and Corea, from whence much of the knowledge of the earlier potters of Japan was derived.

And here we may take the opportunity of introducing an



THE CEREMONY

account of *chanoyu*, or ceremonial tea-parties, an observance which for centuries has exercised an influence upon the social life of Japan, and which during the middle ages furnished the chief incentive to the native potter to produce, for the use of those who took part in the ceremony, the wares to which reference has been made, and which formed the bulk of the pottery having any pretension to artistic excellence produced from the thirteenth to the middle of the sixteenth century; these were in the form of the *chaire*, *chawan*, and other vessels used in *chanoyu*, of stoneware and coarse pottery made in Owari, Karatzu, Bizen, Tamba,

Nagato, and Chikuzen, and the celebrated *chawan* of the *raku* ware, invented by Ameya of Kioto, to all of which particular reference will be made in the chapters dealing with the productions of the provinces and cities named.

The earliest mention of tea in the records of Japan occurs during the reign of Emperor Kwammu, when it is said that a priest named Saito introduced the plant from China, in 805 A.D.; it is also said that the ceremony of *chanoyu* was practised shortly after this date, but there is good reason for doubting the accuracy of this statement, and it appears certain that the leaf was so costly that its



OF CHANOYU.

use was for some centuries confined to the nobles. It is, indeed, certain that the ceremony did not become popular until towards the close of the twelfth century, when a priest named Yei-sei Zenji visited China, and learnt the rules which are necessary for the correct performance of the ceremony, and it was about this time that Toshiro and the potters in the various provinces named began to make the vessels used in *chanoyu*. The ceremony, however, does not appear to have taken firm root amongst the institutions of the country until about the close of the fifteenth century, when the Ashikaga Shogun Yoshimasa encouraged

it with the view of inducing a quieter feeling amongst the people than that which had obtained during the terrible civil wars which had devastated the country for centuries. At a later period, Taiko Sama (1506-1598 A.D.) especially favoured the observances, and his follower, Rikiu, amended the rules, and reduced the ceremony to an exact science. Taiko Sama, indeed, appears to have attached great importance to these tea-parties, with the view no doubt of encouraging the peaceful feeling which was then springing up in the country, and which subsequently admitted of the quiet rule of the Tokugawa Shogunate for two-and-a-half centuries. He used it as a means of bringing together members of the contending factions so that under the influence of this ceremony the angry feelings which had so long animated them might fade away.

The elaborate rules which must be observed are set forth at length in Japanese books, from which the following account is compiled.

The tea-parties were, in the first instance, held in the open air, on a veranda facing some retired part of the garden, and the space where the guests sat was enclosed by screens, as may be seen in the sketches upon the preceding pages. The number of guests was fixed at the celestial number of five. At a subsequent period, special rooms in the house were set apart for the purpose, and a small garden would be arranged so as to resemble as closely as possible a natural landscape, to give the idea of the feeling of peaceful seclusion which has always been associated with the ceremony.

When the guests assembled the house was kept entirely quiet, the servants being sent away, and the master of the house himself waiting upon the guests and preparing the tea. The former leaving their swords outside the house, would be welcomed by the master, who would produce and arrange the various utensils required, and entreat his friends to *taira ni gozasoraye*, or make themselves at home. Whilst he prepared the tea with water boiled



IMPLEMENTS USED IN THE CEREMONY OF CHANOYU.

the previous day, the guests were allowed to inspect the various implements—the box containing perfumes to be thrown upon the charcoal fire, the tea-bowls, etc., etc. The tea used was in powder, and was prepared both as a thick and a thin beverage, and most minute and exact instructions are set forth for its preparation, which it is not necessary to recapitulate here, but an idea of the exacting nature of the ceremonial may be gathered from the list of the implements and utensils illustrated in Plate VII.* All these objects have their prescribed uses set forth, and when the tea was made, it was drunk in accordance with rules which were observed with the greatest exactitude. When the host had prepared the beverage, the principal guest approached and received the cup from him; this he carried to his place, expressing respectful thanks to the master for the honour done to him, and at the same time apologising to the assembled *chajin* for taking the first sip; he would then admire the colour and consistency of the tea, and after quietly and thoughtfully tasting it two or three times, pass it on to his neighbour. In this way the cup passed from *chajin* to *chajin*, until it was returned to the hand of the master. The cup would then

* *Names of the Implements and Utensils shown in Plate VII.*

- | | |
|---|--|
| 1. Kettle (<i>kama</i>). | 17. Tea spoon case (<i>chashakud-sutsu</i>). |
| 2. Stove for burning charcoal (<i>furo</i>). | 18. Slop basin (<i>midzukuposhi</i>). |
| 3. Holder for lid of kettle (<i>futaoki</i>). | 19. Mat for the kettle (<i>kama-shiki</i>). |
| 4. Finger napkin (<i>fukusa</i>). | 20. Perfume box (<i>kogo</i>). |
| 5. Kettle lifters (<i>kwan</i>). | 21. Feather brush (<i>haboki</i>). |
| 6. Tea cloth (<i>chakin</i>). | 22. Charcoal basket (<i>sumitori</i>). |
| 7. Tea jar (<i>chaire</i>). | 23. Poker (<i>hibashi</i>). |
| 8. Cover for tea jar (<i>chaire no fukuro</i>). | 24. Stand for the stove (<i>robuchi</i>). |
| 9. Hot water ladle (<i>hishaku</i>). | 25. Stand for water ladle (<i>chikkei</i>). |
| 10. Water jug (<i>midzusashi</i>). | 26. Stand for water ladle (<i>tankei</i>). |
| 11. Ash shovel (<i>haisukui</i>). | 27. Fan (<i>uchiwa</i>). |
| 12. Ash box (<i>haihoroku</i>). | 28. Water ladle (<i>midzushaku</i>). |
| 13. Kettle stand (<i>gotoku</i>). | 29. Hot water pitcher (<i>yukwan</i>). |
| 14. Whisk for stirring the tea (<i>chasen</i>). | 30. Saucer (<i>chataku</i>). |
| 15. Tea bowl (<i>chawan</i>). | 31. Tea pot (<i>chabin</i>). |
| 16. Tea spoon (<i>chashaku</i>). | 32. Tea scoop (<i>chasaji</i>). |

be passed round for inspection, and its beauties discussed and admired, and again returned to the master, who would place it in the bag from which it was taken. It would be tedious to recount the multitudinous rules and points of etiquette involved in the proper observance of *chanoyu*, but some idea of them may be gathered from a perusal of the list of the implements and utensils used, for the identification of which I am indebted to my friend Mr. Uyeno. And here, in passing from the ceremony and the consideration of its influence upon the early potters of Japan, it may be noted that the warrior and statesman Taiko not only made it the means of tranquillizing the disturbed minds of his countrymen, but used the rude and simple vessels employed as rewards for meritorious actions on the part of his followers, instead of following the example of his predecessors by rewarding them with presents of substantial value or grants of land.

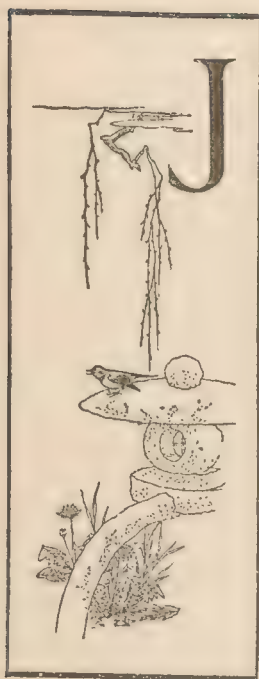


TAIKO SAMA.

CHAPTER III.

HISTORICAL.

SECTION II.—DECORATED WARES.



JAPANESE Art enters upon its most brilliant epoch with the opening years of the seventeenth century when the country, after a lengthened period of civil war, had become settled by the exertions of three of the greatest men whom Japan has ever known. Nobunaga, who destroyed the hateful dynasty of the Ashikaga family and curbed the power of the licentious Buddhist priesthood; Taiko Sama, the son of a peasant and groom to Nobunaga, surmounting all the difficulties incidental to his humble origin attained the high office of prime minister to the MIKADO, and controlled the fiery and unbridled licence of the *daimio*; and Iyeyasu, law-giver and founder of the Tokugawa dynasty of Shogun, which virtually ruled Japan from the time he assumed the office in 1603 until 1858, when Keiki, the fifteenth of his line, resigned when it pleased the MIKADO to resume the active government of his country, which for a time had been seized by others.

Iyeyasu, one of the shrewdest and wisest of men, found his country reduced to a condition of comparative peace and repose by the genius and ability of Nobunaga and Taiko Sama and devoted himself to the subjugation of the warlike princes

whose feuds had for generations devastated the country, and, having achieved this, he sought retirement, leaving to his successors the task of completing his work. The result was eminently satisfactory, for it ensured for his country prolonged and profound peace, a condition which stimulated the development of the innate artistic genius of the people and resulted in the glorious works in pottery, lacquer, metal-work, and painting, which have astonished and delighted those who have become acquainted with them since the country was opened to western nations.

It will probably be a surprise to many to learn that, thirty years ago, Japanese art, as we are now acquainted with it, was unknown to the world, at least practically so, for before Commodore Perry visited Japan in 1853 there were hardly any examples of pure Japanese art to be found in Europe, and these mainly consisted of the collection of small objects of lacquer which Marie Antoinette had gathered, and which are now preserved in the museum of the Louvre. The mind will naturally turn in view of this statement to the porcelain known as Old Japan, of which examples may be found in almost every great house in Europe. But this ware does not in any sense represent Japanese art for it was made to the order of the Dutch traders, chiefly during the second half of the seventeenth century, at Nagasaki, and decorated with designs furnished by European artists.

Reverting now to the historical progress of the industry of pottery, it may be mentioned that pure porcelain was made for the first time in Japan by Gorodayu Shosui, a native potter, who visited China and there learnt the art; and, on his return to Japan, in 1513, with a supply of clay, made a few pieces, one of which is preserved in the Bowes collection. The supply of clay which he had brought was soon exhausted and the industry appears to have languished, for nothing more is heard of it until the closing years of the century, when a Corean potter, named Risampeï, discovered deposits of porcelain clay in the hills of the

province of Hizen, and thus laid the foundation of what has since proved to be one of the greatest of the national industries of Japan.

The discovery of clay by Risampeï was followed by the establishment of numerous kilns in various parts of Hizen, and, towards the middle of the seventeenth century, the Dutch traders, recognising the commercial value of the ware, induced the potters to manufacture enormous quantities of the decorated ware, to which reference has been made, for shipment to European markets.

Turning now from this Old Japan porcelain, which, as regards the forms of the objects and their decoration, is at variance with the taste of Japan, we come to the consideration of those wares which were produced during the brightest period of her country's art for the use of her princes and wealthy connoisseurs, in many instances under the patronage of the princes themselves in the factories which they had established.

It is these brilliant and fascinating objects in decorated faïence and porcelain, and characteristic works in stoneware and earthenware which, as we have said, were unknown out of Japan thirty years ago, and almost all of which have arrived in western countries since 1867, when they were seen practically for the first time at the Paris Exhibition of that year, which have startled European art lovers by their complete novelty and originality, as well as by their great beauty and exquisite taste, and so influenced the European and American schools that there is hardly a branch of art, whether it be painting or engraving, metal work, pottery or textiles, that has not been influenced and improved by the genius of the Japanese artists' mind.

That it is correct to speak of the seventeenth and eighteenth centuries as the palmy days of art in Japan may be proved by an enumeration of the names of some of the artists whose works during that period have made their country famous.

Great names there were indeed in former times—the

Miochins, who worked in iron; the Goto family, renowned for their sword guards; and Monju Masamune, and Hisakuni, both of whom forged sword blades equal to those of Toledo. But since their time there have lived Somin and Soten renowned for *tsuba* and chasing of metals; Seimin and Toun, the bronzists; and in our own day there is Komai, of Kioto, whose repoussé iron work enriched with gold, silver, and coloured alloys, is surprisingly beautiful.

Of painters there were Kanaoka, Meicho, Shiubun, Kano Masanobu, and the glorious Ko Hogen and Sesshiu, who lived from the ninth to the sixteenth century. But we find masters as great as these in the seventeenth century in Tanniu and his descendants Tsunenobu, Tanshin, and Tansetsu who worthily upheld the fame of the Kano school; in Mitsuoki, the greatest ornament of the Tosa school; Iwasa Matahei who founded the popular or Ukiyo school; Hishigawa Moronobu, the originator of illustrated books; and when we reach the eighteenth century we have Okio, the founder of the naturalistic or Shijo style of painting; and Sosen, whose drawings of monkeys are now as well known in the West as in the East. Coming nearer to our own time, there is Hokusai, the greatest of all the artists of the popular school, who sketched the manners and customs of his countrymen as Richard Doyle and John Leech did those of our own. This famous artist died in 1849, and Yosai, the delineator of the historical celebrities of Japan in his noble work, the *Zenken Kojitsu*, lived until ten years ago.

In lacquer working the greatest masters of all were those who worked during the Tokugawa Shogunate, many of them under its protection; Koyetsu, Kajikawa, and his descendants; Korin, distinguished alike as a painter and lacquerer; the versatile Ritsuo, equally great with the brush as in lacquer and pottery; Shunsho the First and his son; Koma Kiuhaku, and his brilliant descendants who maintained the renown of the school founded by him in the seventeenth century until almost our own time, for Koma Kuansai worked for the Shogun Iyenori as recently as

1837. These and many other famous names occur amongst the schools of lacquer workers which grew and flourished under the peaceful rule of the Tokugawa family.

Coming now to pottery, we find a brilliant array of names—names as famous in their art as those we have recorded in others, and the list would be even longer had it not been the custom for many artists who worked in the factories established by the princes to abstain from marking their wares. Some, indeed, stamped their productions with seals which their patrons presented to them in token of appreciation of their genius; but, like the artists who painted the beautiful *makimono* and *oribon* of the same period, under similar circumstances, their works were generally unsigned. The most notable instance of this is the faïence made at the factory of the Princes of Satsuma, hardly a piece of which is signed, and these are of comparatively recent date; but of those who produced the wares of the seventeenth and eighteenth centuries the only name on record is that of Tangen, a pupil of Tanniu, who is said to have painted rude designs upon some of the early wares; who it was that made, and who it was that painted, the superb and refined *nishiki* ware for which this factory has a unique reputation throughout the world is not known, nor is it probable that it ever will be.

It was somewhat different with regard to the factories of Hizen and Kioto, for although here also princely patronage was not absent, as indeed it rarely was in any province or city, there were individual potters whose reputation, and the fame of the wares they made, will live for ever. Nonomura Ninsei comes the first in this roll of noble names, for it was he who, early in the seventeenth century, decorated faïence, at Kioto; about the same time Gonzayemon, a Hizen potter, went to Kaga, and established the factories which have since become so famous; and about twenty years later, Kuzumi Morikage, another of Tanniu's pupils, followed him, and decorated the wares that he had made. About the same time Goto Saijiro, under the patronage of

the Prince of Kaga, produced the porcelain decorated with red, a style which was revived about eighty years ago and is now accepted as the most characteristic of all Kutani wares. In Hizen we have the names of Kakiyemon and Kizayemon, artists who, when others were working for the Dutch traders, made small objects of porcelain painted in colours acceptable in their forms and decoration to the taste of native connoisseurs. About the same time celadon was made in Sanda, and inlaid ware, as beautiful as the Henri Deux of Europe, was produced at Yatsushiro, under the patronage of the Prince of Higo.

In the opening years of the eighteenth century, we find Kenzan, the Kioto potter, fashioning quaint objects for the *chajin*, and other potters there producing a semi-porcelain with decoration of great beauty. In Hizen also porcelain of exquisite texture and refined decoration was made at the factory of Prince Nabeshima, chiefly for presentation to the ruling Shogun, of which examples are described under the heading of Ohokawachi wares, and a little later the beautiful Hirado porcelain was made at Mikawachi.

Continued progress in the direction of refinement of the ware, without any falling off in the vigour and beauty of the decoration, was marked until the opening of the present century, when the highest development of the Satsuma faïence was probably reached; at this time, also, Yeiraku and Dohachi in Kioto produced faïence of the highest order, and porcelain of great beauty, painted with blue under the glaze, was made there as well as in Owari. Even so recently as twenty years ago, refined work was produced in Kioto by such potters as Tanzan and Taizan, and in Owari by Kawamoto Masukichi and Hansuke; but, since then, the blighting influence of western civilisation has destroyed the artistic feeling of the potters there and elsewhere in Japan, and now we find them working to the order of traders, just as their ancestors did at Nagasaki two hundred years or more ago.

The productions of the factories just named may be

designated the Decorated pottery of Japan as distinguished from the Undecorated wares made prior to the seventeenth century. To which of these belongs the palm as regards elegance of form, purity of the ware, and beauty of ornamentation, would appear quite plain to those who have had the opportunity of seeing both; but most curious differences of opinion have been expressed upon this point by two groups of collectors, the one consisting of those who have formed their opinions upon what they have seen in Japan, and the other composed of those who have gathered their information upon the subject from a study of the works which have been received in Europe.

At first sight it would appear as if the former must have had the advantage in their opportunities, but it is not so. The circumstances under which many of the finest wares were made, and the manner in which they were dispersed, have given collectors in western countries a wider and more correct experience on the subject than it was possible for visitors to Japan, or even residents in that country, to obtain.

It is well known that the finest examples of pottery, lacquer, and other wares were made either in the factories established by the various princes, or by the artists more immediately attached to their courts; these objects would either be presented by the princes to their friends or to the ruling Shogun, or preserved in their own collections, and there they might remain for generations little seen, for in Japan there have been no museums, and it was the custom to exhibit such objects with much reserve, a few only at a time, and this chiefly at the change of the seasons, when a simple vase, or perhaps a pair, a *kakemono*, or some other example of art, would be placed in the *tokonoma*, a recess in the room formed for the display of such objects; and when another season came round other works appropriate to it would be substituted, and all in their turn would be restored to the treasure house. "It would have been considered the height of vulgarity in my

country," said a Japanese visitor to the author, "to display all these works at once, as you do in your museum."

It will be plain that such conditions as these would render it difficult, indeed impossible, for visitors to Japan, or even residents, to acquire a wide and comprehensive knowledge of its art-works; and even those residents who have had the opportunity of inspecting the collections of some of the *daimio* have been surprised to find how small they were. And this was generally the case, but there was one notable exception: for the house of Tokugawa, during its lease of power, was always a liberal patron of the arts, and had accumulated in its treasure houses numerous works of the highest beauty, to which were added the gifts of the princes from amongst the rarest objects produced at the factories under their patronage, or by the artists attached to their courts. These treasures were little known except by reputation in Japan, and were perhaps never really seen until they were displayed at the Paris Exhibition in 1867, to which they were sent by the last of the Tokugawa Shogun, ostensibly to illustrate the arts of his country, but in reality for sale with the object of raising funds with which to carry on the civil war. It was these works which first gave European collectors the opportunity of studying the finest examples of Japanese art.

Four years later, when the feudal system in Japan was abolished, the *daimio* broke up their establishments and sent their collections out of the country; comparatively few of the objects were offered in Japan, for the princes would naturally prefer to send their heirlooms away for disposal rather than have them exposed for sale in the curiosity shops of Tokio or Yokohama. The position is well illustrated by the circumstances under which the most important examples of old *cloisonné* enamel, which were sent to Europe about the same time, left the country; they were evidently shipped secretly, for many of them were pasted over with paper to disguise their nature, and it is a most singular fact that these beautiful works are entirely unknown to the

connoisseurs and dealers of Japan, who confess that they had never seen them in their own country, although they were well acquainted with the smaller efforts of the Hirata family in the ornamentation of sword furniture, and the modern imitations of both, but at the same time they admit that the character of the decoration, and the imperial emblems with which they are ornamented, undoubtedly indicate that they must have been made for imperial use. And it is a still more curious fact that, even now, after most of the examples of the art have been in England for about twenty years, the Japanese who have seen them are unable to dispute the theories as to their date and origin which were set forth in *Japanese Enamels*.*

And so it came about that those who were upon the spot may have had less favourable opportunities of seeing examples of pottery than collectors in foreign countries, who, as they received these works on their arrival in Europe, and to some extent in America also, marvelling at their beauty, acquired them from time to time, and as their collections grew in size devoted themselves to their arrangement and classification, and eventually, with the aid of their Japanese visitors, evolved, bit by bit, out of the chaos of "Japanese Pottery," a classification of the works of province after province, and master after master. That this was so there is no doubt, for even so recently as twenty years ago the distinctions between the works of one province and those of another were hardly known, and as late as 1871, the author and others who took an interest in this new branch of Ceramic wares were groping their way painfully in almost unknown paths. Notwithstanding that the utmost care was taken in the selection of examples for illustration in *Keramic Art of Japan*,† some quite modern works of Ota ware and Shiba decoration were described as Satsuma, but before the final part of that work was issued these errors were cor-

* *Japanese Enamels*, by James Lord Bowes, printed for private circulation, 1884, and published by Bernard Quaritch, London, 1886.

† *Keramic Art of Japan*, by G. A. Audsley and James Lord Bowes; Folio, 1875-1879; Octavo, 1881. H. Sotheran & Co., London.

rected. It was, indeed, only in 1882 that the productions of each province were distinctly separated the one from the other in *Japanese Marks and Seals*,* after more than ten years of patient research, comparison, and labour.

Almost everything is now clear, and it is easy to distinguish between the pure Satsuma and the wares in imitation of it produced by that prolific potter, Makuzu Kozan, of Ota, who so closely copied some of the more recent works of the Satsuma factory that it was most difficult to distinguish the copy from the original; his works are referred to at length in a subsequent chapter, and it must suffice here to say that he, natural genius that he was, did not long content himself with the imitation of other wares, but produced many original works, some in perfect taste, whilst others failed in that respect, but all affording evidence of his triumphant skill as a potter.

It was the works of Kozan that first disturbed the minds of collectors in their views regarding pure Satsuma, but, later on, other wares of similar character, chiefly decorated at Tokio, Shiba, Hiogo, and Kioto, with processions of saints and historical figure subjects, cleverly executed in enamel colours, with gold plentifully introduced, were shipped abroad by unscrupulous European traders as "pure Satsuma" with mendacious legends associated with them. These works, by no means unlovely in themselves or deficient in merit, are what those who have resided in Japan have most properly warned collectors against, and what travellers have brought home with them as real Satsuma, and these objects may now be seen here in all their somewhat gaudy glory of gilt and colour, in almost every curiosity shop throughout the land.

These matters are traced step by step in the chapters devoted to the different wares, and the examples included in the various sections of the Catalogue make each distinction clear by illustration and description. It has, however, been necessary to refer so far to them here to shew how

* *Japanese Marks and Seals*, by James Lord Bowes. H. Sotheran & Co., London, 1882.

the differences of opinion which we have named arose, and how it was that one group of collectors naturally preferred the ancient undecorated wares of the country, so highly prized by the *chajin*, and by them esteemed before all others, to the more modern decorated wares to which reference has just been made. At the same time, it is now clear that the other group of collectors, who had been so fortunate as to secure the dispersed collections of the deposed princes were justified in their admiration of the beautiful wares that had come into their possession.

These remarks have, in a measure, been prompted by the perusal of an interesting article upon Satsuma pottery by Professor Morse,* in which he treats upon the different kinds of the pottery named. He gives much valuable information about the earlier works of the factory, but awards somewhat extravagant praise to the *Seto-kusuri* and other undecorated wares, rather to the disparagement of the *nishikide* or decorated faïence of a later period. The opportunities which he and others in Japan had of seeing much of the latter were, as we have shewn, not so great as those of European collectors, whilst, on the other hand, those who have been in that country during recent years have seen the shops flooded with the utensils discarded by the *chajin* since the ceremony of *chanoyu* went out of vogue. These objects, small *chaire*, *chawan*, and so forth, made of the rude stoneware so dear to the heart of the orthodox *chajin*, must have numbered tens of thousands, for we believe that Professor Morse has gathered together as many as seven hundred of the little brown tea-jars alone.

To afford others an opportunity of forming an opinion of the relative merits and beauty of the two kinds, we have had a plate prepared, which forms the frontispiece of this work, showing examples of the leading Decorated and the Undecorated wares in chromo-lithography. These subjects are admirably rendered, and need no comment from

* "Old Satsuma," by Professor E. S. Morse; *Harper's New Monthly Magazine*. Sept., 1888. Harper & Brothers, New York.

us. In selecting them we have been careful to take representative examples. The Undecorated examples are a *chawan* of Karatsu pottery, 1394 to 1427 A.D.; a *chawan* of Seto-kuro ware of fifteenth century; a *chaire* by the matchless Toshiro of thirteenth century; a *tsubo* of Seto-kusuri Satsuma, seventeenth century; and a *chawan* of *raku* ware made by Nonko, perhaps the most distinguished member of the Chojiro family, who died in Kyoto in 1657; nobler works than these in the taste of the *chajin* could not be found.

On the other hand, the Decorated wares are illustrated, necessarily imperfectly so owing to the limited space and the abundance of material, by specimens of Hizen porcelain by Kakiyemon and Kyoto faïence, of the seventeenth century, and examples of Kaga pottery and Satsuma faïence dating from the earlier years of the present century.



IYEFASU.



THE RED SUN OF JAPAN.

THE KILNS.

HIZEN.



CREST OF PRINCE NABESHIMA, OF HIZEN.



ALTHOUGH the Ceramic wares of this province do not possess the characteristic beauty which distinguishes the works produced by the artists of Satsuma, Kioto, and Kaga, some of them have a charm and a merit of their own, and upon these and other grounds Hizen is entitled to a foremost place amongst the provinces and cities of Japan which have become celebrated both for decorated and undecorated wares, for glazes were first applied to pottery in this province, and the manufacture of porcelain also originated here; and further: during the two centuries when the country was practically closed to foreign intercourse, the decorated porcelain made for the Dutch traders at Nagasaki, and exported by them to Europe, afforded almost the only evidence of Japanese skill to other nations.

The most ancient seat of the industry in Hizen was that at the kiln of Karatzu, which is said to have existed

in the seventh century; the art of glazing was practised here, for the first time in Japan, in the eighth century of our era, and this has led to the use of the term *Karatzumono* (the things of Karatzu) in the southern part of Japan as the general name for pottery.



CREST OF THE PRINCE OF KARATZU.

The wares of this ancient kiln are known by various names which express their use, colour, the origin of the clay and glaze, and so forth; for instance, rice vessels, known as *yonehakari*, were made in the fourteenth century; in the next century, pottery with rat- or lead-coloured glaze was called *nenuke*; in the sixteenth century, wares known as *oku Korai*, *Seto Karatzu*, and *ye Karatzu*, were made, their names signifying, respectively, Korean style, vessels of Seto clay and glaze, and Karatzu ware decorated with floral subjects; at a rather later period, clay and materials for the glazes were imported from Corea, and the objects made were called *Chosen Karatzu*, and, about the same time, objects and fragments of wares made in ancient times, which, having been injured by excess of heat in the firing, had been thrown aside, were dug up and imitated to meet the taste of the *chajin* for the rude early pottery; these pieces were known as *horidashi*, or "dug out." All these wares, which go by the generic name of *Ko Karatzu*, or Old Karatzu, were of a rude and inartistic description, and the examples of the fourteenth and sixteenth century catalogued may perhaps fairly indicate their character. At a later period, a more refined ware was made, which was known

as *Kenjo Karatzu*, or presentation Karatzu, owing to its being intended for presentation to the Tokugawa Shogun; the example of this ware catalogued shews a marked improvement in the material, potting, glazing, and decoration, the latter consisting of a portion of the Tokugawa badge, inlaid in white clay upon the grey body in the *mishima* style. The kiln is still in existence, but only objects for ordinary domestic use are made.

The chief factories of Hizen in more recent times have been situated at or in the vicinity of the town of Arita, and the wares produced at the various kilns are known by the general name of *Imari yaki*, or Imari wares, owing to their being distributed from the town of that name to other parts of the country.

It was in this province that the Portuguese traders landed in 1542, and the Dutch in 1601; the circumstances under which they carried on their trade are fully related in *Keramic Art of Japan* and need not be recapitulated here for they have no especial interest in connection with our subject except so far as they relate to the exportation to Europe of the bastard ware known as Old Japan porcelain. Before touching upon this matter, it may be repeated that Gorodayu Shosui, a native of Matzaka, in the province of Ise, visited China in order to acquire a knowledge of the art of making porcelain, which was then unknown in Japan; on his return in 1513 A.D., he brought with him a supply of suitable clay, and made certain objects of pure porcelain, very few of which, however, now exist; one specimen, a small perfume burner, decorated in blue under the glaze, is included in the author's collection, and alike, in potting, porcelain, and decoration it exhibits considerable proficiency.

Shosui is stated in the native records to have introduced into Japan four of the principal styles of decoration which are still practised in the country. These are—

(a) *Sometsuke*, or decoration in blue under the glaze;

this is the method employed by Shosui himself so far as our information goes.

(b) *Nishiki-de*, or the style of silken brocade, meaning decoration in various colours, red, brown, black, green, and purple, with gold, all upon the glaze, in conjunction with blue under the glaze; it is this method which was followed in the decoration of Old Japan ware, and which is still mainly employed in painting Hizen porcelain.

(c) *Seiji yaki*, or celadon ware.

(d) *Hibi yaki*, or crackled ware.

The records referred to are, however, probably incorrect in attributing the introduction of the *nishiki* style to Shosui, and it is not unlikely that it was used for the first time more than a century later.

No progress of moment appears to have been made in the industry during the sixteenth century; indeed, the subject is hardly mentioned in the records of the country until the close of that century, when, on the return of Taiko Sama's expedition from Corea, a number of skilful potters who were brought to this and other provinces inaugurated a new development in the art throughout the country.

Amongst these potters was one named Risampeï, who came with Taku Yasuyoshi, a vassal of Nabeshima Naoshige, the prince of Hizen; in the first instance he made only common pottery, and sometimes a rude and imperfect porcelain; the wares attributed to him, now seldom seen, are generally those known as *horidashi*, which have since been dug up in the neighbourhood of his kiln. He afterwards discovered at Idzumi *yama*, in the vicinity of Arita, clay adapted for making porcelain, an event which naturally gave a great stimulus to the industry, and many villages and kilns sprang up in the neighbourhood of the mountain Idzumi from which the clay was taken.

Half a century appears to have elapsed before any great proficiency was attained, for, in 1647, it is said that Higa-

shima Tokuzayemon, a Japanese potter, went to Nagasaki, where he learnt from the chief superintendent of the Chinese trading junk the method of painting upon porcelain in various colours, after the style practised in China during the Ming dynasty. It is not at all unlikely, as we have said, that the introduction of this, the *nishiki*, style of decoration into Japan may be attributed to Tokuzayemon instead of to Shosui; there are no examples earlier than the middle of the seventeenth century, and we are disposed to think that such ware was not made before this date.

This ware, the Old Japan, was made entirely for export; in form and in style of decoration it is altogether European, and the Japanese connoisseur fails to recognise it as having been made in his country; for, although Japanese subjects are copied, they are so incorrectly rendered as to be unrecognisable to the Japanese of to-day. A native friend of the collector who visited Dresden for the purpose of inspecting the fine collection preserved there, wrote that "they were no doubt all made to European orders, and do not in any sense represent genuine Japanese taste or design—some of them are to me almost hideous." The ware is a fine white porcelain, richly painted with flowers and birds rendered in the *nishiki* style, and is, from a European point of view, of a very decorative character. The forms in which it was made are large covered jars, with beakers, forming sets of five, large circular dishes, bowls and basins, some of them modelled in the form of the chrysanthemum flower, and many other smaller objects; these wares were shipped, chiefly to Holland, in immense quantities (Jacquemart states that in 1664 there arrived in that country 44,943 pieces), and passed into the hands of the wealthy citizens, many of whose descendants still possess them, whilst others have disposed of them to dealers through whom they have been distributed to collectors elsewhere. The most extensive collection of the ware, comprising many thousands of examples, is that already referred to at the Japanese Palace at

Dresden, which was made by August II, King of Poland, and Elector of Saxony, between 1698 and 1724.

The information at our disposal about the productions of Tokuzayemon is very slight, and it is impossible to say whether it was he who made the ware for exportation or not; probably it was Tomimura Kanyemon, whose sad story is told in *Keramic Art of Japan*; he is said to have made such porcelain as this, decorated with the crests of the Mikado, and having, in contravention of the laws of his country, sold it to foreign nations, was, for his misdeeds, compelled to commit *hara kiri*, the self-disembowelment, by which Japanese were, until recent times, allowed to atone for their crimes. However this may be, we find it recorded that Tokuzayemon did not achieve complete success until he found a fellow worker in Kakiyemon, a skilful potter of Nankawara, and working together these artists perfected the processes of painting in colours and gold.

The works of Kakiyemon are of an exceedingly pure and thin porcelain, differing in this respect from that made for export, which is in nearly all cases thick and heavy; and they differ also in the decoration, the designs of Kakiyemon being of a simple and natural character, illustrating flowers and birds, or *kiku* blossoms, rendered in the Japanese style, rather than the confused masses of flowers and birds with which Old Japan is bedizened; and in the colouring and gilding also there was the same difference of feeling, the one being of a reserved and delicate character, whilst the other was gaudy and obtrusive. The works of Kakiyemon are now extremely rare in Japan, but two undoubted pieces are preserved in the author's collection, and one of them is illustrated with perfect fidelity in the plate forming the frontispiece of this work.

This decorated ware appears to have taken the Japanese fancy to some extent, for the native records state that an Arita potter, named Tsuji Kizayemon, dedicated to the Emperor some examples in the year period of Kwambun, 1661-1672 A.D., and that subsequently objects were annually

made for that purpose. Probably some of the specimens in the author's collection, which have been identified as made for Japanese use, may be the works of Kizayemon.

The native records give singularly little information as to subsequent progress of the industry, and little is to be gathered from them beyond the fact that kilns were established at Shida, Otashi, Yoshida, Ichinose, Hirose, Nankawara, Obo, Hokao, Kuromuta, Shiraishi, Matsugatani, and other places in the vicinity of Arita, at various times, where wares of great variety were made.

Of the character of these wares we learn but little from Japanese sources, and we have had to form our opinion from a study of the examples which have come out of the country; in this pursuit the writings of those who have had the opportunity of studying the subject in Japan have given us very little assistance, for, as we have said, they have followed the *chajin* in his admiration of the ancient wares, ignoring, as he does, the progress of more recent times, and added nothing material to what we find in the native accounts, which appear to leave the subject in the middle of the eighteenth century to recommence a hundred years afterwards with the factories established to supply the export demand.

In the classification of the specimens embraced in the catalogue under the head of Hizen, the collector has had the assistance of Mr. Fukugawa, a potter whose ancestors have practised the art in the Arita district for generations, and although it may be at once conceded that the range of specimens, large though it be, is insufficient completely to represent the progress of the industry; still it is the most comprehensive collection which has yet been made, and does, in some degree, enable us to trace the changes which have taken place during the last two centuries.

Passing by the pottery of Karatzu and Shosui's early efforts in porcelain, we come to the middle of the seventeenth century, when the Old Japan was made for export, and the more refined ware of the same character was pro-

duced for native connoisseurs. At the same time porcelain decorated with blue under the glaze was made, and this, as well as the wares already named, are represented in the examples catalogued. Amongst the specimens there will also be found a rare example of unglazed pottery ornamented with raised enamels, late seventeenth century work of purely native taste, well worthy of attention. And then we come to examples of the *nishiki* ware in bowls made in the first quarter of last century, the colouring and drawing in which show a distinct falling off when compared with the earlier wares of this class. Later on in the same century, many varieties of similar ware are shown, each of them evincing a desire for novelty, but failing to secure a satisfactory result; vivid greens are used after the fashion of the Chinese artists of the Khien-long period, and pale blues, browns, and so forth, are introduced, giving a novel but entirely unsatisfactory effect. In the earlier years of the present century the brick-coloured red appears, and this disagreeable tint may frequently be seen in the wares which are now made for export. About 1830, imitations of Old Japan were made, and comparatively common wares were marked with Shosui's signature; these were probably made by Hisatomi Yojibioye, a wealthy merchant of Arita, who about this time took a great practical interest in the industry, introduced new glazes, etc., and developed the export trade in vases and other objects; he assumed the trade name of Sampo, and specimens of his wares are shown in the collection; it is men of this class who have in more recent times developed into trading companies, and flooded the western markets with their wares. About five years later, egg-shell porcelain was first produced, and then we come to wares of great variety; porcelain coated with black lacquer, on which designs are painted in gold; stoneware covered with celadon glaze, crackled, and often decorated over the glaze with subjects in coloured enamels and gold; porcelain partially covered with chocolate glazes; cups of porcelain, painted in blue

under the glaze, with Chinese boys, in imitation of the famous Hirado ware of the Mikawachi factory. These wares bring us to the time of the Vienna Exhibition, in 1873, where some splendid works of the modern potter in the form of immense vases, cisterns, and temple lamps were exhibited, some of these pieces being nearly six feet high. As specimens of potting and firing they were marvels, but the blues employed in their decoration were weak in colour, and the drawing poor, while the inappropriate use of lacquer in their ornamentation rendered them more suitable for the decoration of the entrance halls of mansions than for the cabinets of the collector. This practice of using lacquer as a means of ornamenting pottery may now be seen illustrated in almost every dealer's shop, where large vases, with spreading necks and scalloped lips, partially covered on the exterior with black or variegated lacquer, ornamented with complicated line work, and male or female figure subjects, may be seen. Other and more refined objects from Hizen were also shown at Vienna in the form of egg-shell porcelain, cups and saucers, painted in the most exquisite manner by Tokio artists with natural subjects in coloured enamels, flat and raised.

Since then a new departure has been taken by the Arita potters and everywhere we find displayed immense quantities of wares decorated in imitation of Old Japan, the porcelain good enough, but the colours inharmonious, and the drawing most imperfect; still, although this may be so, and one may lament to see the artists of Japan descend to cater for the western markets in this wholesale fashion, it cannot be denied that their wares are cheaper and no worse than much of the modern Crown Derby, which is now being reproduced in this country from the imperfect copies made a century ago by our potters from the original Old Japan.

Two other kilns whose works are known in western countries are those of Ohokawachi and the now extinct

one of Kameyama. The latter, situated in the vicinity of Nagasaki, was noted in the seventeenth century for its porcelain decorated with blue under the glaze, especially imitating Chinese ware, and later still, for the employment of a pale blue known as the *gosu*. The kiln of Ohokawachi, originally situated close to Arita, at Iwayagawa, was removed to that place by Prince Nabeshima, about 1716, and reserved by him for the manufacture of the finest porcelain for presentation to his friends; the sale of these wares was prohibited, and the potters who made them had rank as official artists. Two specimens of this porcelain are catalogued in the collection; one is a small dish decorated in blue under the glaze, with several representations of the Tokugawa crest, and with the foot surrounded with the comb-like border known as *kushide*, which is peculiar to this ware; and the other is a plate also decorated with blue under the glaze and with enamel colours and bearing the same crest; both of these pieces have been identified as having been made for presentation by the Princes Nabeshima to the ruling Shogun. These porcelains were made after the removal of the factory from Iwayagawa, and, although the native reports are silent regarding the production of the earlier factory, we gather from the identified examples in the author's collection that earthenware and stoneware statuettes were produced in the middle of the seventeenth century; some of these are modelled with great skill, and the garments are sometimes ornamented with celadon glaze, or hatched with colours and gold; these objects are highly esteemed by Japanese connoisseurs, who at once identify them as the earliest works of the kiln. Vessels of light brown stoneware, covered with celadon glaze, were made at the factory in the last century, some of them being impressed in slight relief, with floral designs, dragons, clouds, and so forth.

Another kiln in this province was established at Mikawachi in 1596 A.D., by a Korean potter. This factory, originally known as Hirado, at first produced earthenware covered with celadon glaze, in imitation of the Chinese

seiji, but fifty years later it followed the fashion of the Arita potters in making porcelain with *nishiki* decoration, and some admirable work was done in that direction.



CREST OF PRINCE MATSURA, OF HIRADO.

In the middle of the last century, Prince Matsura of Hirado encouraged the manufacture of the finest class of porcelain, and the pieces produced under this patronage are now amongst the most highly valued of all the ceramic wares of Japan. They were, almost without exception, of small size, and the most prized of all were the little circular jars used for burning perfume, decorated in light blue, under the glaze, with groups of Chinese children engaged in play beneath spreading pine trees. These objects were made exclusively for the Matsura family, and were presented by them to the ruling Shogun or to their personal friends. The clay of which they were fashioned was procured from Amakusa and Goto, and was of a much softer character than that from Idzumi. The decoration, as already mentioned, consisted of groups of children; those with five and seven were considered particularly valuable, whilst the pieces with only three were less thought of; and no doubt the first-named decoration was reserved for the porcelain of the purest quality.

A variety of the wares made at this factory during the past hundred years or so are included in the collection,

amongst them, hanging flower vases of rough porcelain, painted in rather crude colours after the *nishiki* style; porcelain perforated with floral designs, most delicately executed; statuettes of some of the seven gods, modelled in pure white porcelain, occasionally with a slight introduction of blue and green upon the borders of the garments. Besides these, there are objects of earthenware coated with celadon or brown glazes, and pretty little pieces, brush rests, and so forth, of porcelain painted in colours, all these being made for native use, and therefore in perfect taste.

The marks and signatures upon Japanese ceramic wares have been so fully treated of in *Japanese Marks and Seals*, and are so completely illustrated in the catalogue of examples there given, that it is unnecessary to refer to them in this work.



ONE OF THE TAKARA-MONO.

THE SHISHIDAMA.

SATSUMA.



CREST OF THE PRINCE OF SATSUMA.



Of all the Ceramic wares of Japan the most famed is that produced in Satsuma, at the factories of the Princes of that province. It is the charming faïence made by the artists there, under the patronage of their feudal lords, which has so surprised and enchanted the connoisseurs of the outer world since they became first acquainted with it, not many more than twenty years ago.

The original kiln was founded by Prince Shimadzu Yoshihiro, who, upon returning in 1598 A.D. from Corea, where he had gone with Kato Kiyomasa, the commander of Taiko Sama's expedition, brought with him as captives a number of Corean potters. Their names were Shin, Ri, Boku, Ben, Kio, Sha, Rin, Haku, Shu, Sai, Fu, Kin, Ka, and two members each of the families of Chin and Tei—seventeen in all. These men, with their families, were placed at Kagoshima, one of the seaports of the province, with orders to make such pottery as was then in vogue in the country of their birth.

Of their early works there is no record; and, indeed, almost before there had been time sufficient for them to

prepare their kilns, they were transferred to Chiusa in the adjacent province of Osumi.

Here they remained for about twenty years, using the clay which they found in the neighbourhood, and, following the orders of their patron, made objects for the *chanoyu* ceremony, which was then coming into fashion in Satsuma as it was throughout the country.

This clay, which was of a fine dense texture of a rich brown colour, was fashioned into *chaire*, *chatsubo*, *chawan*, and the other vessels which were then and afterwards used so largely in the ceremony we have named. These early wares were modelled after those which had been made in Owari for three centuries previously, and were glazed in similar style to the old Seto wares; they were known as *Seto-kusuri*, which means that they were coated with Seto glazes. The *chatsubo* which is illustrated in the frontispiece of this work perfectly represents a successful early example of this style, and other specimens which are catalogued show what was made at subsequent periods. The glazes differ from those of Seto in being more brilliant; they are also applied with greater skill, and the principal glaze of brown is diversified by splashes of blue, yellow, and black, the results being superior to those achieved by the Seto artists, but in neither do we find anything more artistic than jars and cups of brown stoneware covered with glazes of sombre hues.

Twenty years later, Boku, one of the seventeen Korean potters, discovered in various parts of Satsuma the fine white clay or sand which entirely changed the style of their work, and led to the manufacture of a different class of ware which since then has developed into the faïence which is now identified with the name of Satsuma.

The kilns were at this time, 1630, removed to Tateno and Nawashirogawa, in Satsuma; the latter factory, which was superintended by Boku himself, attracting the most skilful artists, and it was at these kilns that the finer and more artistic wares were for the first time made in Satsuma.

As may be supposed would likely be the case, Korean influence was strong with Boku and his companions in deciding the style of the wares they made from the newly discovered clay, and in form and decoration alike they followed the models of their native country, and in doing so they fell in with the prevailing taste of the *chajin*, which then, as well as in later times, preferred the ancient wares of China and Corea to the productions of the native kilns.

These early wares are known by the names *Sunkoroku*, *Mishima*, and *Hakeme*. The clay employed in them is lightish grey in colour and of a hard texture, differing in these respects from that used in the later faïence, which is of a softer nature and of a creamy tint. This variation may arise from different methods of manipulation, or perhaps other clays have been discovered since Boku's time, but that he was the originator of the manufacture of artistic pottery made of white clay in Satsuma there is no doubt.

All these wares are, as we have said, of light grey clay; they are carefully potted, and often somewhat elegant in form. They differ, however, in the method of the decoration, for that of the *sunkoroku* ware is painted, whilst the *mishima* ware is ornamented by designs scored or engraved in the body, which are afterwards filled in with white, grey, or black clay, as the fancy of the artist might dictate. The decoration of the *sunkoroku* ware was always, so far as we have seen, painted in rich browns, and consisted of simple floral and diaper designs, including the wave-like ornament which is peculiar to Corea, heightened in effect by the painting being executed partially under and partially over the glaze. The ornamentation of *mishima* ware is of even a more simple character, seldom going further than lines and bands of dot-work, simple diapers and rosettes, and sometimes flower blossoms; all these subjects are engraved in a careful and severe manner, and the work is executed with such exactitude that we can understand why the Japanese give the name of *mishima*

to it. This word expresses, they say, their idea of the extreme minuteness of the designs with which the ware is ornamented, and the term is derived from a calendar or almanac preserved at the temple of Mishima, in Japan, the characters of which are written so small that whatever was unusually minute came in Japan to be called *mishima*. A variety of this ware is known as *hakeme*, the ornaments upon which, in white clay upon the grey body, were so fine that they appeared to have been executed by a brush (*hake*). Another description of early ware is a faïence decorated with landscapes in pale blue under the glaze; the paste is softer than that of the wares already noticed, almost as soft as that of the later decorated Satsuma, and the glaze is crackled as in that but it is brighter. The information we have as to the date when this ware was made is not very conclusive to our mind, but if we may believe it to be seventeenth century work it would form an important factor in deciding the vexed question, referred to later on, as to the time when decorated faïence was first made in Satsuma, for in it we have proof of the manipulative and artistic skill capable of producing the latter.

Our review of the industry to this point has reached no further than the year-period of Kwanei, 1624 to 1643, and the only information of its subsequent progress which is given in the native records is contained in the following extract:—"After this time a considerable advance was marked in the art of making potteries, and Shimadzu Narinobu ordered the potters to put gold decoration upon white faïence in the period of Kwansei, 1789 to 1800."

The early wares may now be dismissed from notice, and our attention devoted to that known in western countries as Satsuma faïence, or as *Nishikide*, that is, ware painted after the style of *nishiki* in various colours and gold, and it is this ware which has become so celebrated throughout the world, and which Professor Morse, in his article upon "Old Satsuma," notwithstanding his devotion to the earlier and ruder works of the Satsuma and other Japanese potters,

describes as follows:—"The word Satsuma is nearly as familiar to us as the word Japan, and it has become familiarised to us not because of Satsuma's brilliant and heroic achievements in the past, or her lamentable and tragic rebellion within recent years, but solely for a peculiar type of pottery or faïence known as Satsuma, which was simply inimitable. Its delicious ivory-coloured glaze, marvellously crazed, its delicate and artistic decoration in vitrifiable enamels and gold, and the refinement which characterised each good piece filled the collector's heart with wonder and delight."

We have said that the native records tell us little of the progress of the kiln between the years 1643 and 1800, and what we learn on the subject from other quarters adds nothing of importance to our knowledge. Mr. Satow,* who visited the kilns in 1877, repeats much of the information which we have drawn from native accounts, and, speaking of the *nishiki* ware, says that most of the fine pieces in this style were produced at the potteries established at Tateno. "The ware," he says, "was manufactured regardless of expense for the princes' own use, or for presentation to the Shogun or to his fellow *daimio*, to which circumstances is owing the great perfection to which it was brought." And speaking of the discovery of the white clay in 1624-40, he says that the manufacture of white Satsuma crackled ware dates from then, but for a long time, he adds, the wares appear to have been ornamented very sparingly with colour, and he follows the native report, to which we have alluded, in assuming that the *nishiki* style of decoration originated in the time of Narinobu, who is reported to have sent two of his artists to Kyoto to learn the art of painting figures, landscapes, and set patterns in this style. Professor Morse, on his own judgment, and upon information which he had gleaned in Japan, considers

* "The Korean Potters in Satsuma," by E. Satow: a Paper read February 20, 1878. *Transactions of the Asiatic Society of Japan*, Vol. vi, Part ii. Yokohama, Lane, Crawford & Co.

that *nishiki* Satsuma was not made earlier than ninety years ago. On the other hand, Captain Brinkley, of Tokio, who has had exceptional opportunities for forming an opinion on the subject, gives it as his view that such ware was made 250 years ago, and that the movement in the time of Narinobu at the close of last century was the revival of an earlier art which had fallen into desuetude.

In the absence of any records of the work of this princely factory, and the almost entire want of signatures or dates upon the objects themselves, and in view of the conflicting opinions of those who have had the opportunity of gathering information upon the spot, we are left to form our own ideas from the works which we and others have collected, and from the information which the author's Japanese friends have given him when inspecting, and assisting him in the classification of, his collection.

Passing over the early efforts of the potters as illustrated by the *Seto-kusuri*, *sunkoroku*, *mishima*, and *hakeme* wares, as not bearing upon this branch of our subject, and merely accepting them as evidence of the manipulative skill which had been attained before the discovery of the white clay in the middle of the seventeenth century, we feel no doubt that these potters were capable of fashioning objects as beautiful as those their brother artists in Kioto and Hizen were making about the same time. And as regards the decoration in colours and gold there appears to be no reason why they should not have participated in the artistic movement which spread over Japan at this date under the rule of the Tokugawa family; we are told, indeed, that Tangen, a pupil of Tanniu, went from Tokio in the seventeenth century, just as Morikage went to Kaga, to decorate the wares of these factories with pictorial designs. Although we have not seen any authentic example of Tangen's work in Europe, nor have our friends in Japan succeeded in finding one there, it is reasonable to suppose that the wares then being made were more suitable for decoration than the early productions we have referred to,

none of which were susceptible of ornamentation other than that which they originally possessed. And when we know that Morikage in Kaga, Ninsei in Kioto, and Kakiyemon in Hizen, were all producing decorated pottery of the greatest beauty during the latter half of the seventeenth century, and consider the wonderful development of art throughout the country, there appears to be no reason for supposing that the artists in factories under the patronage of the powerful and enlightened princes of Satsuma should have remained idle, while the arts of lacquer working, painting, and the decoration of pottery were making such immense strides elsewhere. And further : the supposition that undecorated white faïence only was made prior to the closing years of last century appears untenable when the striking beauty of the examples known to have been produced in the opening decades of the present one is considered ; take, for instance, the dish illustrated in Plate I ; nothing can surpass the refinement and skill of the potting, glazing, and painting of this specimen, which was presented to the collector by Mr. Mitsui, of Tokio, as an example of the work of the Satsuma factory in the early years of the present century, and of the highest development of the skill of its artists as potters and decorators. In view of this authoritative statement, since confirmed by others, it is difficult to suppose that the practice of painting Satsuma faïence in colours and gold originated so recently as a hundred years ago, and it is more reasonable to think that it had been practised from the time of Tangen, and had made similar progress during the eighteenth century to that accomplished in pottery generally and the other arts, obtaining perfection about the time when the dish referred to was made. It would indeed appear to be impossible that perfection such as this could have been attained during a single generation in Narinobu's time, or that the two artists sent by him to Kioto for instruction could have achieved such brilliant results ; and this is the more unlikely when we see that the decoration

of Satsuma faïence has a character distinctly its own, and altogether different from that of other schools at Kioto or elsewhere.

The typical Satsuma faïence is of a very light greyish-white tint, almost like vellum in colour; some of it is of a chalky character, and comparatively soft, but it is generally of a fine, hard, and close texture, occasionally almost a semi-porcelain, and the clay employed in its manufacture is evidently of a very refractory nature, and therefore capable, under strong heat, of resisting even a partial fusion. It is covered with a glaze composed of feldspathic materials and lixiviated wood-ash, but without the addition of borax or lead. The ware, after it leaves the drying-sheds, is burnt at a moderate heat into the biscuit state; it is then dipped into the glazing composition, and lastly, fired at a high temperature in the grand oven. On cooling, unequal contraction takes place between the body and the glaze with the result that the entire surface becomes covered with a net-work of minute cracks, which provides a ground most perfectly adapted to receive and enhance the value of the decorations which are added.

What we may suppose to be the earliest examples of this decorated faïence are painted in low-toned colours with gold sparingly introduced, and the designs are of a simpler character than those found upon later specimens; a branch of some flowering shrub will serve as the decoration of a *midzusashi* or a covered bowl; some of the *takara mono* are sufficient to ornament the robes of a figure, with the addition of a spray or two of *kiku* and a border of severe design; perhaps nothing more than a diaper pattern may enrich a *chawan* or *dobin*, intended for the use of the patron of the artist, or a tray of simple form, made for presentation to the ruling Shogun, will be powdered with representations of the badge of his house, rendered upon the crackled ground in gold, and underneath the object may be seen the characters *Matsudaira Satsuma-no-Kami*—the name and style of the princely donor; upon later works diaper

patterns, medallions, and flowers are painted in natural colours, with gold more freely used, and about the same period the potters found a favourite subject in modelling statuettes of the *kami* and Chinese heroes, and sometimes of the Seven Gods; still later, pieces of larger size—vases, dishes, and so forth—were made and decorated with the *ho-ho*, the peacock and peahen, and with shrubs and plants, all these being rendered in more brilliant colours, and drawn with greater freedom, than is seen in the earlier works. And in more recent examples, such as those sent to the Vienna Exhibition in 1873, modern, but still pure Satsuma both in faïence and in painting, we find much larger objects, such as *hanaike*, with brighter glaze more boldly crackled, the decoration even more free and larger in scale, and with brighter colours and more gold employed.

Mr. Satow, in the account of his visit to the kilns, gives a copy of a memorandum, prepared by a native official, setting forth the composition of the various enamels used in the decoration of this faïence. For red, ground white glass, the soft or lead variety, with white lead and red oxide of iron, mixed with silica, is used. Green is composed of the same glass, white lead and silica, with the addition of copper oxy-chloride. Yellow is arrived at by mixing the glass and silica with red lead and metallic antimony. Silica, white lead, and ground glass, produce white. Smelt and ground glass produce the blue. Purple is obtained by the combination of glass with white lead and manganese; and black is composed of the same ground glass, with white lead, an earthy manganese ore containing a little cobalt and a very silicious carbonate of copper, apparently ground, and elutriated malachite.

Our remarks up to this point have dealt exclusively with the pottery or faïence made and decorated at the Satsuma kilns, and we have now to consider two other descriptions of ware which have been shipped extensively to western countries. The first consists of objects made in that province and subsequently painted at Tokio; the

second, of the wares made and decorated elsewhere, and exported or sold as Satsuma.

The first group comprises many objects of great beauty and artistic merit. It has always been the custom of Satsuma potters to make plain white ware for the daily use of the princes and others, and some of these have subsequently had decoration added in Tokio, and, perhaps, also in Kioto. Objects also which, in the first instance, have been ornamented by borders of severe and simple form, have had other and more ornate designs afterwards painted upon them; several examples of this treatment are catalogued, and attention in each case is drawn to their special features. More recently plain wares have been made in Satsuma especially for the Tokio and Shiba artists to decorate, and some characteristic specimens of these objects are included in the collection. It is not at all difficult to identify such works, for the decoration differs widely from that of the Satsuma artist; the reserve and repose of the latter school are entirely absent, and in their place we find elaborate borders of intricate diaper, or fringe patterns, with compositions of flowers, birds, and other subjects, executed often with great skill in colours rich and harmonious, in combination with gold outline and dot-work, frequently with results worthy of the highest admiration. At Shiba a different style prevails, and here they have a bad custom of staining the ware to give it an appearance of age; still, the painting in many cases of the earlier specimens is exceedingly clever, and the processions or groups of figure subjects, which form the staple designs of the school, are cleverly rendered in quiet-toned enamels, with a free use of gold, which give a not unsatisfactory result, although they are, of course, essentially modern in their style, and entirely different to the more dignified and simple works of the early artists. A pair of *koro*, illustrating the best work of the Shiba school, are included amongst the examples of the productions of the province of Musashi.

Of the wares made and decorated at other factories,

and sold in Europe and America under the name of Satsuma, it will be necessary to speak at some length, for collectors everywhere have been deceived by the misstatements respecting them, and much confusion has been created as to what is and what is not real Satsuma.

Professor Morse, in the paper we have referred to, has well exposed these falsely described wares and traced their manufacture and shipment to western countries; and Captain Brinkley, in the Catalogue* of his collection, gives much useful information on the subject, although, in view of the authenticated examples of pure ware which have come into the possession of European collectors under the circumstances mentioned in Chapter III, we must join issue with them both on some points. We agree in the main, however, with their remarks, and we may now devote ourselves to those who have by their writings and descriptions confused the minds of many.

The most remarkable of all these deceptions was that of an auction held in London in 1879, when a large number of *koro*, vases, and so forth, were offered, with descriptions which showed the most daring imagination. Amongst these objects was a group of about fifty pieces described as "The Papal pieces," stated to have been "prepared for the Jesuit priests' expedition from Japan to the Holy City, under special auspice of the Prince of Bungo, in 1582." After describing in glowing words the rise and overthrow of Christianity in Japan, the departure of the expedition, and its arrival and reception at Rome, the catalogue goes on gravely to state that "Francis Xavier himself assisted in the selection of these Papal offerings, but it is well known that the collection never left Japan, but was retained by the Prince of Bungo in his fortress during the mission slaughter, after which it was publicly shown as relics of Catholic devoteeship," and it is added that "with exception of a few pieces, mainly crucifixes, it is believed that this

* *Description of the Brinkley Collection*, by Captain F. Brinkley, R.A., of Yokohama, 1885. Exhibited for sale in New York.

collection embraces the entire number of selected pieces; the Jesuit Superior contrived to secure a few, but they were afterwards destroyed."

It may appear necessary to apologise for reprinting such a farrago of nonsense as these extracts, but they and many other equally incorrect statements remain on record in the catalogues issued by a well-known firm of auctioneers, and as the pieces so described are, no doubt, still in existence, it is necessary that the matter should be treated fully, for it is impossible to exaggerate the harm which such statements may have done.

The so-called Papal pieces consisted of a heterogeneous collection of Ota and Shiba wares, made within the previous twenty years, many of them probably not being more than two or three years old; some were stained to give an appearance of age, whilst even this simple process had been dispensed with in the case of others; there were also a few specimens of Kioto faience, Hizen porcelain and Kaga ware, none of which could have been produced at the date named in the extract we have given; indeed, many were quite modern. The Ota and Shiba, and many of the Kioto pieces, were in the most reckless fashion described as "rarest old Satsuma," with the addition of such historical incidents as might be thought necessary to increase the interest of the description; for instance, a pair of vases, fellows to the gourd-shaped vase in this collection, made by Makuzu Kozan of Ota, since that factory was established in 1860, were described as "of great age, and," having been smashed, "bearing evidence of having undergone much vicissitude and hiding," and then is added, "this pair got detached from the general collection of the Papal offerings, and have only within the last six years been restored to their original position with their companions in adversity."

Passing now from the so-styled Papal offerings, reference must be made to the numerous specimens of the Shiba ware to which we have already referred, which were offered

in the same auction. These were decorated at the factory of that name, in the vicinity of Tokio, which was opened fifteen or twenty years ago. Amongst them were numerous *koro* and vases of large size, decorated in enamel colours and washes upon gold grounds, with groups of *rakan** and other saintly figures, generally in procession or, as in the case of vases, massed one above another in great numbers, sometimes as many as a hundred. Both as regards the potting and the decoration these works are undeniably clever, and we have no evidence that the maker or painter of these objects misdescribed them, although it is possible that they may have done so, for many pieces are visibly stained to give a false appearance of age; however this may be, we can hardly hold them responsible for such descriptions as the following, for no Japanese would ever invent such trash, which refers to two of these objects:—"No pieces that ever left Japan caused such regrets by their passing into European hands. They are unquestionably Satsuma, and probably the oldest pieces of that paste known. The date of their fabrication can only be a matter of conjecture, and even amongst the Japanese there has always been a difference of centuries in the period ascribed to them. They have ever been regarded in the country with extreme veneration, and were owned by many generations of the Princes of Satsuma. Three Tycoons rejoiced in their possession, and the Prince of Etza"—and so on. And in conclusion, it is stated that "Taico Sama carried them into Corea as historical evidence of his country's former triumph over the Coreans."

It was in this fashion that the modern wares produced in the vicinity of Tokio and Yokohama, mainly between 1870 and 1880, were distributed throughout England as ancient Satsuma, and it was only when the writer ventured to expose the matter in a letter to *The Times*

* The *Rakan* are the disciples of Shaka-muni, the founder of the Buddhist religion; there are two groups of them, known as the Sixteen Rakan and the Five Hundred Rakan.

about the auction in question, which had followed upon many transactions of the same kind by private sale, and also corrected the description of certain pieces which had been previously illustrated erroneously as Satsuma faïence in *Keramic Art of Japan*, that a correct appreciation of the position was arrived at; but in the meantime large numbers of these objects had gone into the hands of collectors accompanied by the false descriptions, and are no doubt still acting as traps to those who seek for information on the subject. Further reference to the characteristics of these wares is unnecessary here, but it may be stated that all the so-called Satsuma which is decorated with figures of *rakan*, or, indeed, any human figures, is modern ware, painted at Ota, Shiba, Tokio, or Kobe.

Other misconceptions about Satsuma faïence of a less serious nature may be briefly mentioned. For instance, writers who have gained their information in Japan, and speak only of what they have seen, tell us that none but small pieces were made; perhaps they are right as regards the period when the *nishiki* decoration was introduced, but later on, when the potters grew more expert, and the painters more ambitious, and their views as to the decoration widened, larger objects were made in emulation, perhaps, of the works of the Kyoto potters, and in place of the minute diaper and delicate floral ornamentation, we find the *ho-ho*, the peacock, the *botan*, and the *matsu*, rendered with a breadth and freedom not found in the earlier examples; and, as regards the size, the authenticated specimens of both the early *mishima* and the later *nishiki* ware, some of which are included in the author's collection, controvert the opinion so expressed. Other writers, who have probably seen nothing but single pieces, have boldly stated that objects in pairs have only been made for export; but this is an error, for some of the most beautiful works in pottery, enamel, etc., are in pairs, and in scenes in the Imperial palace, painted in the *makimono* of the seventeenth century, flower vases in pairs are shown. As a matter of fact, the idea of pairs

is quite in accord with Japanese sentiment, for with them it signifies conjugal felicity which is symbolised in the *oshidori*, the beautiful duck and drake which are never seen apart.

It would be tedious to refer to many of the other mistaken ideas which prevail about Satsuma faïence respecting which there have, perhaps, been more idle views expressed than about any other of the ceramic wares of Japan; some who have written on the subject have described decorated Kyoto ware, of which thousands of pieces come forward every year, as "pure Satsuma," whilst one writer has stated his belief that not half-a-dozen pieces are to be found in this country. This surprising statement may be found in a paper read not long ago before the Society of Arts,* in which the lecturer, whilst confessing himself only a recent student of the art, in speaking of the *nishiki* ware, assured his audience that from his "experience of many great Collections, I am compelled to say that I do not know of half-a-dozen specimens in this country;" and this he said without having informed himself on the subject by an inspection of the series here catalogued, a series which is as well-known in Japan as it is in this country, and which it has taken the author almost half-a-lifetime to collect and classify.

* *Lectures on Japanese Art-Work*, by Ernest Hart. Delivered before the Society of Arts, May, 1886.



ONE OF THE TAKARA-MONO.
THE HAGOROMO.



CREST OF THE PRINCE OF KAGA.

KAGA.



IF the fascinating faïence of Satsuma be excepted, there are none of the ceramic wares of Japan more entitled to our admiration than those produced at the Kutani factories, especially those which have been made since the revival of the industry in the earlier years of the present century.

The village of Kutani, or as, perhaps, we should say, the group of villages, for the word *Ku-tani* signifies *Nine valleys*, is situated in Kaga, one of the richest and most important of all the provinces of Japan.

We have no information as to the industry having been practised here in the earlier ages. The first we hear of it is that Mayeda Toshiharu, the Prince of Kaga, founded a factory in the period of Kwanei, 1624-1643 A.D., the management of which he entrusted to Tamora Gonzayemon; the prince himself, however, appears to have taken a personal interest in the art, as the princes of that

day were wont to do, and it is related in the records of the time that he joined his potter in examining the clay which it was proposed to employ.

The wares made at this early date were in the shape of *chaire* and other vessels for *chanoyu* after the style of those produced in Seto, which, since the time of Toshiro, had set the fashion for such objects. Some of these wares may be still in existence but none have come under our notice, and it is probable that they would differ little in either form or glaze from those after which they were modelled.

Toshiaki, the son of Toshiharu, influenced no doubt by the artistic movement then in progress in the country, sent Goto Saijiro, one of his vassals, to Hizen to acquire a knowledge of the art of making and decorating porcelain, an art for which that province had already become celebrated.

Saijiro returned to Kaga about 1660, and at the same time a well known artist of the Kano school of painting, Kuzumi Morikage, a pupil of Tanniu, came from Tokio, probably upon the invitation of Prince Toshiaki.

The enlarged knowledge of Saijiro enabled him to select clay of a suitable nature for the new industry he proposed to commence; he found it at Muranoshita, in the neighbourhood of Kutani, and in a valley not far off he discovered the necessary colouring matter for the decoration which he had in view.

Examples of Saijiro's works are most rare; one specimen only, obtained for the collector by Mr. Hayashi, has come before us; it is a *chawan* of porcelain, not so pure as that which Hizen potters were then making, but still porcelain of fair quality, which marked a great advance upon the stonewares previously produced. The interior of the bowl is decorated, upon the white glaze, in gold and silver and purple enamel with *ho-ho* and sprays of *botan* drawn in an archaic fashion. But the principal interest of this piece is found in the treatment of the exterior, which is wholly covered with the rich and mottled red

colour which has since become the distinguishing feature of the most valued of Kutani wares. Later on we will revert to this, but now we must refer to the works of Morikage which have come into our possession, and which are equally valuable with the specimen of Saijiro's work in affording a starting point from which to judge and classify the works of this province.

It has already been said that Morikage was a Kano artist, and, therefore, it may be assumed that his drawings would show the Chinese influence which dominated that school of painters; and this is seen in the important bowl in the catalogue. It was originally considered to be of Chinese workmanship, both as regards the object itself and the decoration; but, subsequently, many Japanese connoisseurs have identified the painting as being from the brush of Morikage, and the ware, a semi-porcelain, the work of Gonzayemon. The decoration, executed upon a ground enamelled in imitation of granite, consists of a Chinese landscape in the interior, and upon the exterior, the figures of nine of the Sixteen Rakan, painted in green, red, blue, black, and purple, of the hues employed by Chinese artists of the Ming dynasty.

Another example of Morikage's painting is included in the collection; it, like the specimen already described, is decorated with a landscape, and it may be mentioned that his works are known in Japan as *Morikage Shitaye*, or Sketches by Morikage. These pieces, and a group of similar wares in the ornamentation of which the principal colour is a deep green, with yellow, purple, black and blue enamel, serve to illustrate the earliest works of this factory, which are known as Ko or Ao Kutani, that is, as old or dark green Kutani.

For how long a time wares of this class were made is not known; probably not for long, for we are told that the art first declined and afterwards ceased, and nothing more is heard of it until the period of Bunkwa when, in 1810, Yoshitaya Denyemon, a merchant in Daijoji, opened

a new factory at Kutani which he entrusted to a potter named Miyamotoya Riyemon; four years later this kiln was removed to the town of Yamashiro, a few miles distant, the necessary clay being carried from the hills at Kutani.

With the foundation of this kiln we enter upon the period when the Kaga wares with which we are all now familiar were produced. These wares are of two kinds, those with red grounds after the fashion invented by Saijiro, and those painted in various colours after the manner of Morikage, which we have come to call the polychromatic ware; and there is a third style in which these methods are combined.

Putting aside the early works by Saijiro, Morikage, and the artists who followed their lead, which are now so rare as to be unknown to most collectors, and are so distinctive in their character as to be easily identified by those who are acquainted with the subject, we may at once say that it is an error to suppose that the beautiful Kaga wares which are now so highly appreciated are ancient; none of them is of an earlier date than 1810, when Yoshitaya founded his kiln, and the best examples were made during the half century which succeeded that event.

Gold was used in the decoration of Kaga pottery as early as 1660, for we find it employed by Saijiro upon the bowl previously referred to, and it is used upon one of the works by Morikage which is catalogued, but in both cases it forms part of the internal decoration of the wares and is not applied upon the red grounds with which it is associated in the later and more typical works of the Kutani artists. Perhaps its free use, as we now see it employed, upon red grounds was originated at Yoshitaya's factory, by an artist named Iidaya Hachiroyemon, who, after studying the *Tokifu*, a Chinese work on pottery, introduced this style which has now become the most characteristic decoration of Kaga ware. It came at once into general favour, and the wares so decorated were known as *Hachiro-ye-kinrande* or decoration in the style of gold brocade by Hachiro.

The marks which are found upon examples afford us little assistance in identifying the objects made at this early period for they very seldom give the name of the artist or potter, the only mark being that of *Kutani*, which is in nearly every instance found upon the best and oldest examples alone or sometimes in conjunction with the character *Fuku*, signifying prosperity or happiness, and this absence of the makers' names accords with the custom which obtained in the factories which were under the patronage of the princes, as there is little doubt was the case with those of Kaga up to a comparatively recent date.



KUTANI.

The reds employed upon the earlier wares referred to are of rather a cold hard tint, and gold is not so freely used as it is on more modern works. Later on we find the reds assume a fuller tone, sometimes approaching a ruddy brown, and having a dappled or mottled effect which forms a very satisfactory ground for the decoration in gold which was then applied more freely than upon the earlier specimens; the makers also commenced to sign their names, in addition to that of the factory, or more properly speaking the ware, for all pottery made in Kaga is known in Japan as Kutani ware.

Specimens of the various periods, arranged according to their dates so far as our information and the advice of Japanese connoisseurs have enabled the collector to accomplish this, are described in the section of the catalogue which

deals with the red and gold wares, and these most probably include examples from the earliest years of the present century to the present day. Amongst them are several pieces which the last Shogun sent to Paris in 1867, one of which is illustrated by chromo-lithography in the frontispiece of this work, and these are probably examples of the earliest productions of Hachiro; there are also a number of works by the Tozan family, which are singularly beautiful both in ware and decoration; and there are specimens of the painting of Sosentei Ichigo, works of Yeiraku, the Kioto potter, who was invited to join the kiln in 1858, down to the more recent wares made for export.

The decoration of this Kutani ware shows a strong Chinese feeling as might be expected when we consider that Hachiro, and also his successors, drew their inspiration from the *Tokifu*. This is seen in the representation of Chinese children engaged in play, or of philosophers engaged in study, subjects which fill medallions disposed upon the grounds of red and gold; we also find the *Kara-shishi* and the *ho-ho*, both drawn in Chinese style. And of subjects common to both countries are the Seven Gods of Fortune, and many floral compositions. The three-clawed imperial dragon of Japan indicates the nationality of the artist, and the *tai* and *koi*, the fish so beloved of the Japanese, show where the work was done. Two other features in the decoration are peculiar to the Kutani school—the minute and delicately drawn spiral and dotted pattern which forms the ground work of much of the decoration, and the leaf-work border around the stands of bowls and dishes which is so generally found in this ware.

The second great division of the Kutani pottery made during the present century is that which we have called polychromatic ware. It is after the style of Ao Kutani, and the same colours are employed in its decoration, the dark green, purple, black, red and blue enamel, with brown, white and gold as well; the tones of these colours are, however,

deeper and richer, and the enamels are frequently laid on in greater body than was the case in the original works, producing details in relief which contrast in a highly effective manner with the flat painting in which portions of the subjects are rendered. This description refers almost entirely to the earliest examples of the ware which were made shortly after the kiln of Yoshitaya was established, to which period the two dishes which come first in the catalogue of this section belong.

The third style to which reference has been made is that in which the methods of the two schools are combined in the decoration of a single object. Several beautiful specimens of this treatment are catalogued with the polychromatic wares, amongst them works signed by Tozan, Kiuroku, Kachoken, and Sosentei, as well as others which bear only the name of the ware or of the province, and these objects, whether regarded as examples of either school, are worthy of the greatest praise and mark the highest development of decorative skill in both.

There is, perhaps, greater variety in the clays used in Kutani wares than in those employed in any other single province. As already remarked, the bowl by Saijiro is almost a pure porcelain, and the objects by Morikage are of a fine close-grained clay, somewhat approaching porcelain in its character; the early Hachiro ware is of similar clay, whilst the first works in polychrome are of a stoneware character. Then we come upon objects in clay of a chalky nature, which give the glaze the soft and warm tone so agreeable to the eye and touch which is one of the characteristics of the ware; and, later still, we find pure porcelain used, especially in the most modern objects.

Perhaps Saijiro, when he returned from Hizen, brought with him enough porcelain earth for his work, whilst Gonzayemon, when he made the wares for Morikage to paint upon, may have used the clay from the hills of Kutani, which afterwards afforded Yoshitaya the material for his factory, for we know that he drew his supplies from this

source, and the earlier Hachiro works are of very similar material to those of Gonzayemon. The clay of the stone-ware character, used at the same time, would no doubt be the ordinary clay of the country of which the *chanoyu* utensils had been made at the original kiln. The softer and whiter clay and porcelain sand probably came from other provinces, for we find it stated in the native records that not clay alone, but objects of pottery for decoration, were from time to time imported into the province.

The works of the Kutani potters, before the export trade began, were chiefly in the shape of bowls and dishes, with some flower vases also, and they were generally thick and heavy, for the clay was of a refractory nature and difficult to work, but as regards their form, they were by no means inelegant or rude.

Of the wares made for foreign markets little need be said, for they are to be seen in every town; they are chiefly of the softer clay, or of porcelain, and are in the form of dishes, plates, tea and dinner services, and flower vases; the favourite subject for the decoration of the latter is numerous ancient saints, after the fashion referred to in our remarks about the spurious Satsuma; and the other objects are decorated with floral or figure subjects, in vivid colours upon bright red grounds, ornamented with highly burnished gold, altogether lacking in the tender softness of the early wares. The principal makers of these goods, of which some specimens are catalogued, are Seikan, Yuzan, Tinzan, Setsuzando, Kisaki, and the degenerate descendants of Tozan and Kachoken who produced such worthy work.

I am indebted to Mr. Takamatsu* for information about the various enamels used in the Kutani factories.

The most important and distinctive of all is the red enamel, of which the chief constituent is Bengara. The origin of this name has not been ascertained; by some

* *On Japanese Pigments.* By T. Takamatsu, Tokio; published by the Department of Science in Tokio, Daigaku, 1878.

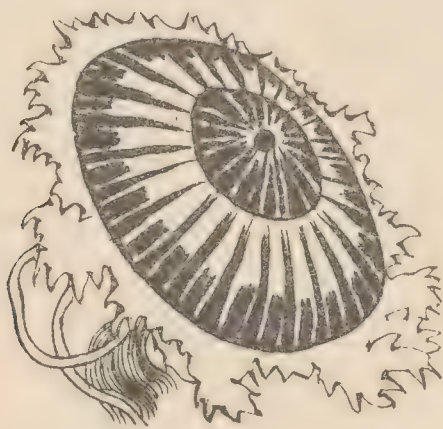
it is thought to have been derived from Bengal, whilst others say that it is the residue of safflower, hence the name, Beni-gara, as it is sometimes written; but this derivation is probably incorrect, because analysis shows that it is red oxide of iron, containing more or less of silica, alumina, etc. It is this oxide, in combination with powdered glass, white lead and silica, that produces the red enamel for which Kutani ware is so deservedly famed. Mr. Takamatsu gives the composition of this enamel as follows:—*bengara*, 10 parts; *shiratama*, i.e., powdered white glass, the soft or lead variety, 25 parts; *tonotsuchi*, i.e., white lead, to give fusibility to the enamel, 5 parts; *hinookaseki*, i.e., silica, to decrease fusibility, 6 parts.

Green enamel is composed of *rokusho*, i.e., carbonate of copper, 4 parts; *shiratama*, 10 parts; and *tonotsuchi*, 10 parts. Yellow enamel of *bengara*, 0.6; *shiratama*, 10 parts, and *tonotsuchi*, 7 parts. Scarlet enamel of finely powdered gold leaves, 0.5; *shiratama*, 10 parts; *tonotsuchi*, 5 parts, and *hinookaseki*, 10 parts. * Faint purple enamel of *kawaragosu*, 2 parts; *shiratama*, 10 parts, and *tonotsuchi*, 7 parts. Deep purple enamel is obtained by mixing a certain proportion of *konjo*, i.e., carbonate of copper or smalt, it is not clear which, with the preceding composition. For the black enamel, a paste of binoxide of manganese in water is first applied to the glazed surface, which after being dried, is subsequently coated with a mixture of *shiratama* and *tonotsuchi*. The blues used in painting Kutani wares are of two kinds; that for colouring the *suyaki*, or biscuit, is either smalt, or Chinese *gosu*, a paler blue; the former is too deep a blue for the Japanese taste, whilst the latter is of too faint a shade to please them, so they mix them in order to obtain the colour they desire. In the first place, they take one part of smalt and mix with nine parts of *tonotsuchi*, to which a sufficient quantity of *gosu* is added to give the required tint; with this composition, mixed with water, designs are painted upon the biscuit, which is afterwards glazed. The blue enamel used for painting above the

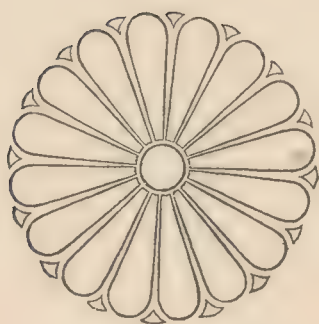
glaze is made of two parts of *konjo*, mixed with 5·2 of *tonotsuchi*, and 3·6 of *shiratama*.

In preparing the gold for decorating upon the enamelled grounds, the best leaves are selected and powdered in a mortar at intervals for four days, a little water being added from time to time. Another tint, less bright than that of the pure gold, called *awasekin*, is obtained by mixing one part of gold leaf with 0·1 of borax. The designs are painted upon the enamel grounds, and the ware is again baked; afterwards the gold is burnished by a piece of steel or agate until the full effect is produced.

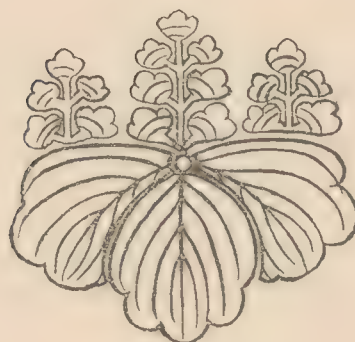
There is another factory in this province, situated at Ohi, where a kiln was established in 1681 by Choyemon, a younger brother of Ichiniu, one of the Chojiro family of Kyoto. He made objects for the use of *chajin* of a reddish clay, with a glaze known as *ame*, which is of a yellowish red colour similar to a jelly made from wheat flour; they do not appear to have possessed any artistic merit and may perhaps be dismissed along with many of the rude wares made for use in *chanoyu* or for domestic use. Various common wares are still produced at this kiln.



ONE OF THE TAKARA-MONO.
THE KAKUREGASA.



THE KIKU.



THE KIRI.

THE IMPERIAL CRESTS.

YAMASHIRO.



HIS province, it is said, was one of those in which pottery was produced in the fifth century of our era, and it is stated that vessels were made for use in the temples of Fushimi and for the Imperial table.

Whether these traditions be true or not, the chief interest in connection with the industry in the province of Yamashiro must always centre in the city of Kyoto, where, for over a thousand years, the Court of the august MIKADOS has been held; there, for century after century, they have lived surrounded by the *kuge*, nobles of lineage as ancient as their own, for they were descendants of the earlier sovereigns.

It would appear natural to suppose that the Court of the MIKADO would be the centre of the art life of the country, but during the middle ages, when the military capital, where the earlier Shogun resided from 1180 to 1573, was at Kamakura, it is probable that artists found more encouragement there in forging swords and fashioning armour for the chieftains and their squires than they could do at

the more peaceful Court of Kioto, where, indeed, the MIKADO and *kuge* were often reduced to a deplorable condition of poverty and distress, as may be gathered from the account of the state of the country at the close of the sixteenth century, when the Ashikaga Shogunate came to an end, after more than two centuries lease of power.

During this period, as Mr. Griffis writes in his interesting work, "the pendulum of power oscillated between Kioto and Kamakura, war was the rule, peace the exception. Feudal fights, border brawls, the seizure of lands, the rise of great clans, the building, the siege, and the destruction of castles were the staple events. Every monastery was now a stronghold, an arsenal, or a camp. Education was neglected, and ignorance and misery prevailed. Reading and writing, except amongst the priests and nobles, were unknown arts, which warriors scorned. War was the only lucrative trade, except that of armourers and sword makers. The condition of the MIKADO was deplorable; with no revenues, and dwelling in a capital alternately in the possession of one or other hostile army; in frequent danger of thieves, fire, or of starvation; exposed to the weather, or dangers of war, the narrative of their sufferings excites pity in the mind of even a foreign reader, and from the native it draws the tribute of tears. The remembrance of the wrongs and sufferings of these poor Emperors fired the hearts and nerved the arms of the men who, in 1868, fought to sweep away for ever the hated feudal system by which such treatment of their sovereigns became possible."

Conditions such as these would seem to show that art could not have flourished in Kioto or elsewhere in Japan until the advent of Iyeyasu, under whose peaceful and beneficent rule the person of the MIKADO was respected; indeed, despite the excesses of lawless men, the devotion of the people to his person never wavered, and it is as profound to-day as at any time in past ages; he was acknowledged as supreme, and as the only source from which all honours flowed, although he may not have possessed

much actual power, for that had been seized by the *daimio*, or military nobles, who, from the time when the feudal system was established in the eighth century, had virtually governed the country by force of arms, until Iyeyasu broke their power. The Shogun ruled in his name, but the lowest *kuge* was his superior in rank; and, notwithstanding the splendour, wealth, and power of the greater *daimio* under the Tokugawa Shogunate, the most powerful of them all was but a parvenu at the imperial court.

With peace, the ancient arts of the country were revived; and again, as in the earlier ages, inspiration was drawn from China and Corea. This new movement developed simultaneously in the western and eastern capitals alike, for in both Miaco and Yedo, as Kioto and Tokio were then called, artists and craftsmen in every branch of art were settled during the seventeenth century. Of the artists who worked in Yedo under the patronage of the Shogun we have ample information; but of those who practised their crafts in Miaco less is known, for whatever concerned the imperial city and the court was not considered a fitting subject for record in the chronicles which recorded the events passing in the country generally.

One report, however, we have which affords an interesting insight into the life of Kioto about the time of which we write; it is found in the truly remarkable work of the Dutch physician Kæmpher,* who recounts what he saw when he visited that city in 1690, and from it we learn how quickly Japan, perhaps the most mobile and elastic race in the world, had recovered in the space of a single century from the effects of the anarchy of ages.

“Miaco is the great magazine of all Japanese manufactures and commodities, and the chief mercantile town in the empire. There is scarce a house in this large capital where there is not something made or sold. Here they refine copper, coin money, print books, weave the richest stuffs with gold and silver flowers. The best and scarcest

* *The History of Japan*, by Engelbertus Kæmpher, M.D., London, 1727.

dies, the most artful carvings, all sorts of musical instruments, pictures, japan'd cabinets, all sorts of things wrought in gold and other metals, particularly in steel, as the best tempered blades and other arms are made here in the utmost perfection, as are also the richest dresses, and after the best fashion, all sorts of toys, puppets moving their heads of themselves, and numberless other things, too many to be here mention'd. In short, there is nothing can be thought of but what may be found at Miaco, and nothing, tho' never so neatly wrought, can be imported from abroad but what some artist or other in this capital will undertake to imitate. Considering this it is no wonder that the manufactures of Miaco are become so famous throughout the empire as to be easily preferr'd to all others, tho' perhaps inferior in some particular, only because they have the name of being made at the capital. There are but few houses in all the chief streets where there is not something to be sold, and for my part, I could not help admiring whence they can have customers enough for such an immense quantity of goods. 'Tis true, indeed, there is scarce any body passes through Miaco but what buys something or other of the manufactures of the city, either for his own use or for presents to be made to his friends and relations."

Kæmpher says little about the position of the industry of pottery in the various parts of Japan which he was permitted to visit, and the only reference he makes to the subject in the account of his visit to Kioto is what he says about the customs of the court. The religious laws ordained that the MIKADO should never eat or drink twice from the same vessel, but that when once used it should immediately be destroyed. Speaking of this custom Kæmpher says :—

"His victuals must be dress'd every time in new pots, and served at table in new dishes: both are very clean and neat, but made only of common clay, that without any considerable expense they may be laid aside or broke

after they have serv'd once. They are generally broke for fear they should come into the hands of laymen, for they believe religiously that if any layman shou'd presume to eat his food out of these sacred dishes it would swell and inflame his mouth and throat. The like ill effect is dreaded from the Emperor's sacred habits, for they believe that if a layman shou'd wear them, without the Emperor's express leave or command, they would occasion swellings and pains in all parts of his body."*

We may, in passing, mention with regard to this custom that we have learned but little as to the manner of the Emperors' lives from our Japanese friends, for when we have questioned them upon the subject they have replied, "we cannot answer; their lives, their tastes and habits, and their palaces, are too high to be known to us;" and these words no doubt truly indicate the feeling which has obtained in Japan for many centuries with respect to the MIKADO. But when we remember what has been said about the poverty of the Court we may suppose that Kæmpher's statement that the vessels of pottery furnished for Imperial use "were very clean and neat, but made of common clay," was correct, and in this connection it is interesting to mention two *sake* bottles which came into our possession many years ago; these may be consecrated pieces, preserved from destruction, perhaps when the Court removed to Tokio in 1868. They are of Awata faïence, "very clean and neat," and "made of common clay," but devoid of other decoration than the *kiku* crest which is outlined in black upon each.

Passing now to the consideration of the various wares made in Kioto about which we have authentic information, we may divide them into three distinct groups, namely:—

* Customs similar to those related above appear to have existed also in Peru, for Prescott, in *The Conquest of Peru*, writes:—"No garment or utensil that had once belonged to the Peruvian Sovereign could be used by another. When he laid it aside it was carefully deposited in a closet kept for the purpose, and afterwards burned. It would have been sacrilege to apply to vulgar uses that which had been consecrated by the touch of the Inca."

- (a) Raku ware.
- (b) Awata faïence.
- (c) Semi-porcelain and porcelain.

Raku ware was invented by a Chinese, or, as some say a Korean, potter, named Ameya, who settled in Kioto during the sixteenth century. The information about Ameya is very slight; he changed his name to Sokei, and died in 1625, at the age of eighty-one; but, beyond this, nothing is known of him, and as none of the wares he made have been preserved, we can only judge of their character by those which have been made by his descendants.

No pottery ever made in Japan has so completely satisfied the instincts of the *chajin* as that invented by Ameya, and faithfully copied by his descendants of a dozen generations; and in our own day, although the ceremony of *chanoyu* is no longer in vogue, the ware appeals most strongly to the conservative feelings of even the modern Japanese connoisseur.

Briefly described, *raku yaki*, i.e., *raku* pottery, is an earthenware made by hand, without the use of the wheel; the potting is done with a great affectation of rudeness, and the *chawan* and other vessels of *chanoyu* into which the ware is generally made are thick in substance, and misshapen and irregular in form. Another characteristic of the ware is the glazes which are employed; they are generally monochrome—black, green, red, or brown—and are always laid on in considerable body, a soft and smooth effect being obtained, pleasant to the lips and the senses of the *chajin*, which to his mind imparts a delicate flavour to the tea when it is drunk out of the cup. Sometimes two of the colours named will be used upon a single object, but the effect is sombre, for although there is a certain lustre in these glazes, the colours employed are always of dull hues. A glance at the *chawan* made by Nonko, illustrated in Plate I, will give a perfect idea of the character of the ware, both as regards the potting and glazing, and pro-

bably others may agree with us in the surprise we have expressed that such uncouth ware as this could have taken so strong a hold upon the minds of a people so refined in their tastes as the Japanese, and still more that connoisseurs in other countries have so blindly accepted such objects as the highest outcome of that nation in ceramic art.

But whatever differences of opinion may exist upon these points, there can be no question that the ware has for three centuries attracted the admiration of generations of educated Japanese, who may perhaps have found in it a welcome contrast and relief to the splendid efforts of the lacquerers, painters, metal workers and potters of the period named; although it may now be prized only as a relic of an ancient observance, it was in past times more highly valued than the finest works of the decorative potter, and realised fabulous sums—as much as seven hundred dollars having been paid, we are told, before *chanoyu* fell into disuse, for a *chawan* such as that by Nonko and others in the catalogue.

This ware, which has fascinated the imagination of the *chajin*, and extorted the admiration and patronage of the princes, was, as we have said, invented by Ameya, and it has been made by his descendants for eleven or twelve generations, it is not clear from native reports which. There is, indeed, considerable uncertainty as to Ameya, and by some it is thought that he is identical with Chioyu, who is generally known as the father of *raku yaki*. The *Ko gei Shirio*, however, states that after Ameya's death his widow became a nun, and made ware of a similar kind, which was known as *Ama yaki*, that is, Nun ware, and afterwards, her son Chioyu, who assumed the cognomen of Chojiro, founded the family which has since then been known by the latter name. As, according to Japanese ideas, this is the most celebrated family of potters which they have had, it may be worth while to give a list of its members from Chioyu to the present day, and it may

be mentioned that examples of the works of almost all of them are included in the collection.

1. Chioyu, otherwise Chojiro, and also known as Tanaka.
2. Jokei, who died 1642, aged 70.
3. Doniu, otherwise Kichibei, and also known as Nonko, died 1657.
4. Ichiniu, son of Doniu, otherwise Sahei, died 1696.
5. Soniu, son of Ichiniu, otherwise Kichibei, died 1716.
6. Saniu, son of Soniu, died 1739.
7. Choniu, son of Saniu, otherwise Sokichi, died 1759.
8. Tokiniu, second son of Saniu, otherwise Sahei, died 1774.
9. Riyoniu, son of Choniu.
10. Tanniu, son of Riyoniu.
11. Keiniu, otherwise Kichizayemon.
12. Kichizayemon, son of Keiniu, who is now living.

The works of Ameya do not appear to have attracted the notice of the *daimio*, who were probably too closely engaged during his time with warlike affairs to give attention to so peaceful a pursuit, but we read that Chioyu was commanded by Nobunaga to make him a *chawan* with red and black glazes after the style of Ameya, the form of the vessel being designed by Rikiu, the master of *chanoyu*. At a later period, Taico Sama summoned Chioyu to the Juraku palace in Kyoto, and ordered him to make a similar cup for him. This was done, and, as the native report says, "it was most exquisite;" in recognition of his skill the potter was presented by Taico with a gold seal, upon which



THE RAKU SEAL.

the characters *Raku*, signifying Enjoyment, were engraved, and permission was given to use it as a stamp upon his wares, and to designate the pottery by this name.

The stamp appears to have been lost, for its use was discontinued about a dozen years later, but another was procured, and similar stamps have since been used by each succeeding generation of the family.

Raku ware was also made by other potters, amongst whom may be mentioned Honami Kwoyetsu, who, early in the seventeenth century, copied the style of the Chojiro family; his wares were glazed with red only, without the use of black, and were also accounted "quite exquisite" by the *chajin*, so we may suppose that they equalled, if not surpassed, the originals in rudeness of potting and general unsightliness. Kwoyetsu, who was an amateur, sent to other provinces for clays, out of which he made objects known as Seto Kwoyetsu, Zeze Kwoyetsu, and Kaga Kwoyetsu. His grandson, Honami Kuchiu, made *raku* with red glazes, and this no doubt would be of the same character.

Although the *raku* ware, so far described, is of more interest from an archæological than from an artistic point of view, some objects of greater merit, both as regards potting and decoration, were also made; on these the soft *raku* glazes were of varied and brilliant hues, and were applied with skill and taste, producing very satisfactory results; two or three examples of this treatment are included amongst the specimens but such works are rare, and the feeling in Japan with regard to *raku yaki* has always been, and is still associated with rudely potted earthenware thickly covered with soft glazes, of sombre tints, affecting in all respects as marked a contrast as was possible to the decorative school of pottery, to which it appeared to offer a standing protest on the part of conservative Japan.

Mr. Takamatsu gives the following particulars of the composition of the various glazes used for *raku* ware:—

The *suyaki*, or biscuit, is first coated with a mixture composed of 10 parts of *shiratama*, i.e., powdered white

glass, lead or soft variety, and 7 parts of *tonotsuchi*, i.e., white lead, made into a paste with *funori*, a kind of seaweed, which is used for glazing and starching purposes. The ware is then dried in the sun, after which it is again coated with the mixture named.

The different coloured glazes are obtained by the following combinations :— Blue : 1 part *konjo*, 0.5 part *shiratama*, and 0.3 part *tonotsuchi*. Red : 1 part *odo*, i.e., yellow oxide of iron, 0.2 part *bengara*, i.e., red oxide of iron, 0.2 part *hinookaseki*, i.e., silica, and 0.3 part *tonotsuchi*. Purple : 7 parts purple *gosu*, 10 parts *tonotsuchi*, and 2 parts *hinookaseki*. Yellow : 9 parts *shiratama*, 10 parts *tonotsuchi*, 0.25 part *hinookaseki*, and 0.6 part *iyoshirome*, i.e., antimony. Black : 6 parts *kurogosu*, i.e., binoxide of manganese, and 1.5 part *tonotsuchi*. Green : 10 parts *shiratama*, 10 parts *tonotsuchi*, and 4 parts *rokusho*, i.e., green carbonate of copper.

The objects having been coated with one or other of the compositions named above, and dried, are then ready for the upper, or final, glazes, which are prepared in the following manner :—

White : 35 parts *hinookaseki*, and 10 parts *tonotsuchi*, made into a paste with *funori*. Green : 10 parts *tonotsuchi*, 2 parts *rokusho*, 1 part *shiratama*, and 3 parts *hinookaseki*. Yellow : 10 parts *tonotsuchi*, 3 parts *hinookaseki*, 1.5 part *odo*, 4 parts *shiratama*, and 0.3 part *iyoshirome*. Black : 7 parts *rokusho*, 2 parts *bengara*, 1 part *hinookaseki*, 10 parts *shiratama*, and 7 parts *tonotsuchi*.

Other names famous in Japanese estimation are recorded in native reports as having made pottery, from the closing years of the sixteenth to the first half of the seventeenth century, amongst them Shoi, Manyemon, Genjiuro, Sohaku, Moyemon, Kichibioye, Domi, Koson, Chausuya, and Chazomeya, “each of whom,” we read, “possessed a merit of his own, but their art died with them,” and it may be assumed that there was nothing in their productions which

entitled them to live, and we are not surprised to learn that "Ninsei, who endeavoured to imitate the works of those potters, failed, and the *chaire* he made did not find favour in the eyes of the *chajin*."

Nonomura Ninsei, who, so happily for posterity, failed in his endeavours to imitate the inartistic wares then in fashion, is, without a doubt, the most distinguished of all Japanese potters, for he was the originator of decorated faïence, and the founder of the purely Japanese school of painting upon pottery.

He lived at the village of Ninwaji, in the vicinity of Kyoto; his cognomen was Seibioye and by the contraction of this to Sei, and the addition to it of the first syllable of the name of the village in which he lived, we have the two characters which form the name of Ninsei which he stamped upon the wares he made.

仁
海

THE SEAL OF NINSEI.

He was a potter by nature and from early youth had employed his leisure time in experimenting at various kilns in the neighbourhood of Kyoto; he essayed at Narutaki, Takagamire, Misoro, and Komatsudani, but from the nature of the clays, or from other causes, he was unsuccessful and closed these kilns. Later on he, and others who acknowledged his influence, worked in various districts of Kyoto: at Awata *guchi*, at Omuro, at Seikanji, also known as Otowa, the original of the present Kiyomidzu factories, and at Iwakura, now the principal seat of the manufacture of Kyoto faïence.

Subsequently the followers of the school of Ninsei became divided into two distinct groups, one consisting of those who made faïence, *i.e.*, Awata faïence, and the other of those who made semi-porcelain or porcelain, who settled themselves at Kiyomidzu.

Amongst the well-known potters in the first group, to which we will now refer, were:

Sobiyoie, whose cognomen was Kinkozan,
Seikai, whose cognomen was Tanzan,
Bunzo, whose cognomen was Hozan,
Yohioie, whose cognomen was Taizan, and
Chiubioie, of whom little is known.

The character of Ninsei's work is so accurately described by Captain Brinkley that we cannot do better than copy his remarks:—

“In Ninsei's hands the faïence of Kioto became an object of rare beauty. Not only was the pâte of his pieces close and hard, but the crackle of the buff or cream-coloured glaze was almost as regular as the meshes of a spider's web. Only the most painstaking manipulation of materials and management of temperature in stoving could have accomplished such results. In later and less conscientious times the nature of the crackle changed so perceptibly that this one point affords a trustworthy criterion of this old and fine ware. His crackle was nearly circular; the surface of the choice specimens of his handiwork convey the impression of being covered with very fine netting rather than with a tracery of intersecting lines, and its appearance is aptly described by the Chinese term, ‘fish-roe crackle.’ Working as he did at different places, varieties are found in the pâte of his pieces; the most common is a hard, close-grained clay, verging upon brick-red in colour, and perfectly free from foreign particles. Sometimes the colour changes to a yellowish-grey, and the texture becomes nearly as fine as pipe-clay. His monochrome glazes are scarcely less remarkable than his crackle; first among them must be placed a metallic black run over a grass-green in such a way that the latter shows just sufficiently to correct any sombreness of effect. On the surface of this glaze, or else in reserved medallions of cream-like crackle, are painted diaper and floral designs in gold, silver, red and other coloured enamels. Another glaze, invented by him, and imitated by the chief

experts amongst his successors, is a pearl white, through which a pink blush seems to spread. Genuine specimens of his works are very scarce ; they do exist, and find their way into the market from time to time ; but their high value in Japan—as much as two to three hundred dollars are readily paid for a small bowl of the best description—effectually keeps them out of western collections.”

Some examples have, however, found their way to Europe and two signed pieces, a perfume box and a bowl, are included in the Bowes collection with several other specimens which have been identified as being from the hand of the great potter himself, or made by the pupils who worked under his eye. These examples deserve most careful examination, for they illustrate in almost every particular the remarks just quoted, and prove the singular correctness of Captain Brinkley’s observation. A few other specimens are to be found in the collection of pottery presented to the British Museum by Mr. Aug. W. Franks, and in the South Kensington Museum.

One characteristic method of decoration employed by Ninsei is not named in the extract given above ; it consists of floral and diaper patterns rendered in green, deep blue, and sometimes red, enamel colours, with gold, all upon the crackled glaze, the general effect being a harmony in green and blue ; sometimes, especially in the earlier specimens, the crackled surface of the object is almost completely covered with the designs, and the enamels are laid on in considerable body, especially the blue, whilst in the case of more modern works the buff coloured ground of the faïence comes into greater prominence. All ware decorated in this style, whether it was made by Ninsei, by his immediate successors, or at the present time, is called Ninsei ware.

During the present century a potter named Mokubei, noted for his skill in imitating the works of others, made *chawan* which he stamped with the seal of Ninsei ; the clay employed is of a similar character to that used

by Ninsei, but the groups of figures, the Sixteen Rakan, which he painted upon them, were probably his own idea, for it is not clear that Ninsei ever used such subjects. In more recent times other potters have imitated Mokubei's works, but their decoration is much inferior to his, and the objects are covered more closely with figures, in this respect resembling the imitation Satsuma painted at Tokio and Kobe, which are decorated with as many of the Five Hundred Rakan as the artist can crowd into the space at his command. Examples of these imitation wares are included in the catalogue.

Another Kioto potter of the sixteenth century, named Zengoro, deserves recording, for he was the progenitor of numerous generations of potters, some of whom were noted for the wares they made for *chanoyu*, whilst others, in more recent times, have established a reputation for decorated pottery and porcelain.

Zengoro appears to have made nothing better than *doburo*, or common clay charcoal burners, and perhaps his descendants continued to make such pottery for *chanoyu* for two centuries or more, for of none of them is any special mention made until we come to Riozen, tenth in descent from Zengoro, who lived in the opening years of this century.

Riozen was a man of marked ability; he was a most skilful potter, proficient alike in faïence and porcelain, and, although he may not rank with Ninsei as regards the former ware, no one has surpassed him in the purity of his porcelain, in the beauty of the designs and the execution of his decorative subjects.

He appears to have attracted the notice and enjoyed the patronage of the imperial family, and also of the *daimio*, for he was the recipient of honours and other recognition from H.I.H. Prince Arisugawa; and Tokugawa Nariyuki, *daimio* of Kii, so admired his works that he presented to him as a reward for his proficiency a stamp with which to



THE SEAL OF YEIRAKU.

mark his wares. This stamp bore the characters Yei-raku, the name of the Chinese year-period, 1403-1424 A.D., the style of decoration then in vogue having afforded Riozen the model for his most characteristic method, which consists of floral subjects, cranes, dragons, and so forth, drawn in the Chinese style, and rendered in burnished gold upon red grounds of singular depth, purity, and beauty. He assumed the cognomen Yeiraku as his family name, and called the decoration referred to *Yeiraku kinrande*, the word *kinran* signifying gold brocade, which not inaptly describes it. Sometimes he would associate with this subjects executed in *sometsuke* forming the most delicate and satisfactory combination imaginable, and the interest of the small pieces which alone he made is heightened by the dainty manner in which he would paint in gold or red upon the bottom of the cup or plate the characters setting forth his name and country—*Dai Nippon, Yeiraku tsukuru*, which signifies Made by Yeiraku of Great Japan.

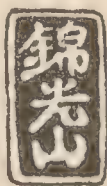
The *kinrande* decoration was almost invariably confined to porcelain, but several other methods were practised and applied to faïence by Riozen, and his son and grandson, both of whom were good artists. They were exceedingly clever in their application of glazes, and produced charming effects in cream and grey opaque grounds, upon which subjects, generally showing Chinese feeling, were rendered in blues and browns, pinks and purple, and sometimes yellow, green, and lilac, all these colours being arranged with such consummate taste and skill as to produce most happy and harmonious results, as may be seen illustrated in the *koro* of faïence made by Riozen himself, which is included amongst the Yeiraku ware in the catalogue of

examples. Other specimens of almost equal interest illustrate the skill of these artists in the use of black, russet-browns and reds in decoration of pottery, and in their application of monochrome glazes.

The Yeiraku family also deserves credit for having improved the character of the decoration of Kaga and Owari wares, for the son of Riozen went to Kaga, and afterwards to Owari, to instruct the painters there how to apply the reds with which the name of Yeiraku is so closely identified.

In conclusion, it may be mentioned that imitations of *Yeiraku kinrande* have been made during the last twenty years by Kanzan Denshichi, a Kiyomidzu potter, and many specimens in the possession of collectors, attributed to Yeiraku, are the work of Kanzan.

Another of the early potters in Awata who deserves notice is Sobiyoye, or, to use the name by which he is best known, Kin Kozan. His most characteristic work was executed upon the hard pottery, of fine and close texture, often found in the early ware of this district. The ornamental designs which he employed consisted of conventional floral subjects, which were executed in very highly raised yellow, cream, and dark blue enamels, in which the patterns were so thickly traced upon the biscuit ground that the same effect was achieved as we find in *Zokoku* lacquer, in which a number of layers of lacquer are superimposed, and, when a sufficient body has been obtained, a pattern of the required design is incised. This process, as applied to pottery, was invented by Kin Kozan, but others subsequently copied it, amongst them Hozan, a descendant of another of the early potters.



THE STAMP OF KIN KOZAN.

Kin Kozan and his immediate successors also made the softer faïence, producing ware of perfect quality; the pâte was most carefully manipulated, and they were particularly successful in the soft and creamy character of the glazes they applied, which were as perfect in their crackle as that of Ninsei himself. The merit of the faïence made by this family at a later period was recognised by the Tokugawa Shogun Iyenori, who summoned one of its members to his country residence at Shiduoka to make some vessels for him, two of which, bearing the Shogun's crest and the potter's signature, are catalogued amongst Suruga wares.

The more recent representatives of the family have made nothing worthy of their name, and some of their work is almost the worst that has been made for export.

There is still another name deserving of special mention amongst the potters associated with Kioto; indeed, if we were content to accept the verdict of the *chajin*, endorsed as it is by their western disciples, it should be said that the greatest of all was that of Kenzan.

Ogata Shinsei, who lived from 1663 to 1743, was the brother of the famous painter and lacquerer Ogata Korin; his professional name was Shisui Kenzan.

His first efforts appear to have been in *raku* ware, after the methods of Kwoyetsu, but he afterwards developed a style entirely his own. His works are chiefly of small size, some made by hand, whilst the wheel was used for others. He employed the same clay as Ninsei, Kin Kozan, and other Awata potters, but his wares lacked the elegant finish and the delicate glazes which their works displayed. In decoration Kenzan shewed striking originality, the colours employed being of a more sombre character than those used by the school of Ninsei, which had then taken a strong hold upon the popular fancy, and perhaps it may have been this return by Kenzan to the earlier traditions of the art that secured for him the favour of the *chajin*. In the subjects

of his decoration, he followed the impressionist designs of Tanniu and Yeishin, avoiding the careful and exact representation of the subject which the Ninsei school of painters loved to elaborate upon their pottery. Kenzan's wares were, as we have said, generally somewhat rudely potted, and the surfaces were often rough, even to the point of affectation; his favourite subjects for decoration were sprays or branches of chrysanthemum, plum tree, lotus, bamboo, pine trees, and other natural subjects, executed under a bright crackled glaze in sedate colours, such as cold blue, olive brown, and black; and often he would add a few words of poetry, descriptive of the subject, and in nearly all cases he painted his signature, in bold characters, either below the vessel or as part of the decoration. Several examples of his work



THE SIGNATURE OF KENZAN.

in the style named are described in the catalogue, but there is one of a different character which exhibits a greater degree of technical skill in the potting, and also in the ornamentation. It is a *chatsubo* of grey pottery, carefully made upon the wheel and decorated with bands of cream colour, rich russet-red and green, upon which a number of the *takara-mono* are rendered in dark brown and yellow clays by inlaying after the *mishima* style.

Taken altogether the examples of Kenzan's works which we have seen indicate a marked originality in drawing, a versatility of style, and a quaintness of treatment, which

make it easy to understand the favour with which the *chajin* would regard them, for they combined something of the affected rudeness of the early wares with a judicious approach to the greater technical excellence of manipulation and the beauty of ornamentation of the new school of decorative faïence which were then in favour.

Kenzan also worked at Yedo and at other places, but the wares he made were, owing to the want of suitable clay, of a less satisfactory character than those produced at Kioto, and do not call for notice.

Another artist whose works possess a distinctive character may be named. Takahashi Dohachi, who lived in the opening decade of the present century, was equally happy in the potting of the rudest stoneware vessels, of which an example is catalogued, as in decorated faïence, in which he modelled statuettes with infinite skill and humour; he also made dishes of faïence decorated with foliage in low relief, the surfaces covered with soft glazes of the *raku* character, and the designs painted in purple, green, yellow, and brown, with a most harmonious effect. His wares generally bear his name, either stamped or painted.

DOHACHI: *Stamped.*DOHACHI: *Painted.*

His descendants have made various descriptions of pottery ranging from dishes for *chanoyu* thirty years ago, potted with an extreme affectation of rudeness, and covered with thick white opaque glaze after the style of the Shino ware of Owari, to the ordinary porcelain of commerce in the present day.

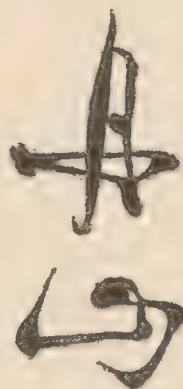
Amongst the earliest disciples of Ninsei were two Awata potters, Taizan and Tanzan, whose names have become familiar in western countries. Our knowledge of the works of their kilns is almost entirely confined to the wares which have been made during the present century, indeed we know of only one example of seventeenth or eighteenth century work, the *chaburo* made by Taizan which heads the list of the specimens by this potter; it is a fine work in close and hard pottery of a greyish tint; the crackle is minute and regular, and the decoration of a reserved character, being executed in cold blue and brown much after the style of Kenzan. Another object marked with Taizan's seal, a *chawan*, may be an early work, for the pâte and crackle are both perfect, but it has been decorated, probably within the last twenty years, with a figure subject and the Tokugawa crest, in bright enamels and gold. And here it may be mentioned that many rare old *chawan* of pure undecorated Satsuma and Kioto faïence have been treated in this manner in recent times, with the view of rendering them more attractive to foreign buyers. There are two other pieces by Taizan in the collection which may perhaps belong to the last century, but all the rest have probably been made during the past thirty years, and are of the warm cream or pale yellow faïence covered with thin bright glaze, rather carelessly crackled, both these features being characteristic of modern Awata ware. Such objects are more profusely decorated than the earlier works, being painted with floral and conventional designs, cranes, tortoises and birds, or with some of the *takara-mono*, in gold and enamel colours, flat and raised, often in gaudy tints; they are generally in the shape of flower vases, dishes and statuettes, and the most modern works of all are tea services of European form. Taizan is the principal maker of this export ware, for of Tanzan's work little has been seen for ten or fifteen years past; some examples which he sent to the Exhibition held in London in 1874 are admirable in every respect, and are especially worthy of commendation

for the breadth and beauty of the decoration, as may be seen illustrated in the dish amongst the examples, on which is painted, over the glaze, a group of wild geese amongst reeds, in a masterly and truthful manner in various tints of brown and yellow, with a sparing use of gold.

Taizan and Tanzan both sign their works, the latter painting his name, whilst Taizan uses a stamp.



TAIZAN.

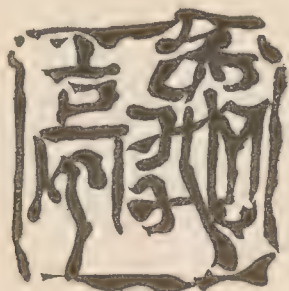


TANZAN.

The native records afford us little information about the earlier history of the porcelain industry of Kioto beyond the statement that an inferior description of porcelain was made by Otowaya Kurobe in the closing years of the seventeenth century, no doubt at Kiyomidzu, a quarter in the district of Gojosaka, where the trade has always been carried on, but of the character of his works nothing is known. It is said that improvements were made during the succeeding century, and considerable proficiency appears to have been attained, if we may judge from some vessels and statuettes of semi-porcelain, painted in colours, which have come into our possession, and which have been identified as having been made before 1800.

In the opening years of the present century we find Kioto potters copying the methods of the Hizen kilns, and using Arita clay in making *sometsuke* ware; amongst those who engaged in this new departure were Takahashi Dohachi, Waka Kitei, and Midzukoshi Yosobe, all of whose works were much esteemed. The objects they made were of small

size, much smaller than those being made at the same period in Hizen and Owari, and they were superior to them, both in the colour of the blue employed, and in the character of the decoration, which showed refinement and reserve.



THE SIGNATURE OF KITEI.

The production of porcelain subsequently increased considerably, and amongst the principal makers may be named Kanzan Denshichi, Maruya Sahei, Bumppei, and Seikozan Kichiroku. Others made both porcelain and faïence, the chief being Dohachi the second, Waka Kitei the second, Hichibeye, Kiyomidzu Rukubioye, Seifu Yohei, Rantei, Zoroku, and Iwakurazan. The descendants of many of the potters named still follow the trade, and some supply the export demand.

The development of this industry, and the use of red in the decoration of the porcelain, have been spoken of in the earlier pages of this chapter, in which the works of Yeiraku and Kanzan are referred to. It may be repeated that the porcelain made by Kyoto potters, especially that of the finest quality and purest decoration, has always been in pieces of small size; and even since the ware has been made for export they seldom exceed eighteen inches in height. The porcelain made for export, by Dohachi, Zoroku, Hichibeye, Seifu and others, possesses no artistic merit; the blue employed is seldom of good quality, and the various coloured enamels, now often used in combination with it, produce an altogether unsatisfactory result.

In concluding our remarks about the Ceramic wares of Yamashiro, mention may be made of the kiln of Uji,

which was founded in 1644 by order of Kohori Masakazu, a well known *chajin*, whose quaint ideas regarding the forms and glazes of *chanoyu* utensils appear to have inspired the potters of more than one factory.

The Uji kiln appears to have confined itself to the manufacture of a single kind of ware, known as *Asahi*; it was copied from an ancient Korean teabowl called by that name, which signifies "morning light." The ware is a fine, hard pottery, of a greyish-brown colour, upon which floral designs are sketchily drawn in brown, blue, and white, the whole being covered with a greenish-grey glaze, producing an effect which, no doubt, suggested a resemblance to the morning light to those who saw it with the eye of faith. An example of this ware in the collection is stamped with a seal, bearing the characters *Asa-hi*, which Masatada, the son of Masakazu, presented to the Uji potters of his day.



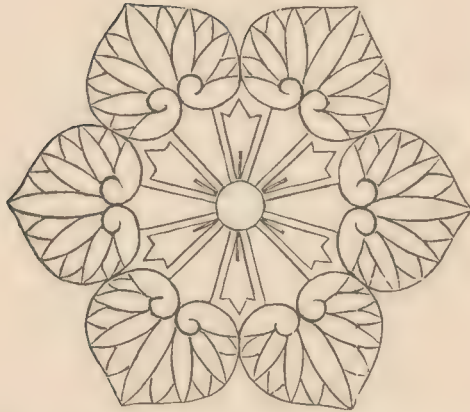
THE SEAL ASAHI.

The original factory is extinct, but a similar ware of inferior character is made at a new kiln, and stamped with the same characters.



ONE OF THE TAKARA-MONO.
THE ORIMONO.

OWARI.



ONE OF THE CRESTS OF THE PRINCE OF OWARI.



MENTION has been made in an earlier chapter of the existence in the ninth century of three potters at Yamada, a department in this province; they were, it is stated, formed into a guild and placed under the control of an officer of the Imperial Court. Of the progress of the industry nothing is known beyond the statement that, a century later, articles of pottery were accepted by the government in payment of taxes; nothing further is heard of the industry until the thirteenth century, when the most distinguished of all the ancient potters, Kato Shirozayemon, appears upon the stage.

Kato Shirozayemon Masakage, otherwise known as Toshiro, appears to have been a native of Seto, an inland town in Owari, then and still one of the chief centres of the industry in the country, indeed, so closely has this town been associated with the manufacture of pottery that the term *Setomono* (the things of Seto) has been accepted in the

northern part of the country as the general name for pottery, just as *Karatsumono* is recognised in the southern provinces.

The earlier efforts of Toshiro, to use the name by which he is best known, were merely vessels of coarse ware potted in the most primitive fashion, and altogether devoid of merit; it is said that he placed these objects in the kiln upside down, so that the mouths were not glazed, and the ware was consequently known as *kuchi-hage-de*, or specimens with bare mouths.

Not satisfied with the production of such rude wares, Toshiro visited China, in 1222, where he spent four years learning the art of potting and glazing as it was practised there. Upon his return to Japan, he experimented with the clays which he found in various provinces, but none of them proving suitable, he returned to Seto where he discovered some which answered his purpose, and established the Heiji kiln where he made the pottery known as *Ko-Seto*, or Old Seto. Other wares which he made about this time are known as *Toshiro Karamono*, which signifies that they were made from clay brought from China by Toshiro; he appears also to have had a kiln at a place named Sohokwai, for some pottery is called by that name. Ten years after his return from China he assumed the name of Shunkei, and the tea jars which he subsequently made are known as *Shunkei chaire*.

The clay used by Toshiro is a brown stoneware of a fine and dense texture; it is potted upon the wheel in a most careful manner, and no doubt the objects marked a very great advance upon anything which Japanese potters had previously produced, not only as regards the manipulation of the ware itself, but more especially so as regards the glazes which he applied upon it.

The grounds were covered with a bright brown glaze splashed with black, irregularly dispersed upon the surface, and sometimes yellow was used, but beyond this, Toshiro's skill did not allow him to go, and, indeed, if we may judge

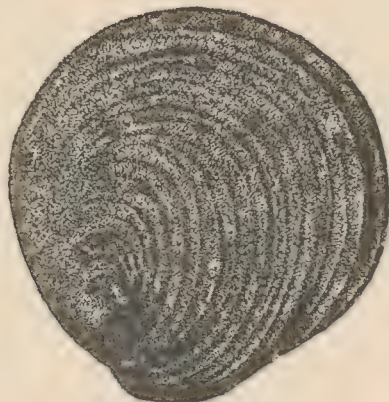
by the estimation in which these objects have been held in Japan for six hundred years, it may be supposed that, in the opinion of his countrymen, he had at one leap attained the acme of perfection, leaving nothing for succeeding generations to accomplish. This, no doubt, has been the feeling of the *chajin* for ages, and it appears still to obtain in Japan, for a writer has said, "It would be difficult to convey an adequate impression of the esteem in which choice specimens of *Toshiro yaki* are held in Japan. They are swathed in coverings of the costliest brocade, and kept in boxes of superb lacquer. There is scarcely any limit to the prices paid for them, and the names of their fortunate owners are spoken of with respect by all *chajin* of a proper spirit."

Two specimens of Toshiro's work are included in the author's collection, one of which is illustrated in Plate I so perfectly that an accurate idea of the original is conveyed. It will be seen that it is simply a small brown stoneware tea jar, under five inches in height, which certainly does not appear to possess any merit that would justify or account for the extravagant feeling of admiration with which such ware is regarded by many, for it presents no feature either as regards the potting or the glazing that an intelligent English potter of the present day would find any difficulty in imitating.

This object came to England most carefully protected in a double case, the jar being first enveloped in a white wadded silken bag and then enclosed in a box of *kiri* wood decorated with gold lacquer; this was placed in a second case, made of *sakura* wood, and protected by pads of white satin; the outer case bears the late owner's name written in gold, and the character *On-chaire*, the prefix signifying that the *chaire* is entitled to honorable consideration.

Toshiro's works are not signed, but they, in common with many of the earlier examples of stoneware made elsewhere, bear upon the base a circular form, known as the *itogui* mark, which was made with a thread or wire in

finishing off the bottom of the vessel or in separating it from the wheel.



THE ITOGIRI MARK.

Toshiro's descendants, following in his steps, made vessels for *chanoyu*. It is probable that for several centuries their works differed but little from the originals, except in trifling modifications of the glazes. The son of Toshiro appears to have invented a yellow glaze, which, when applied upon the brown body, produced what is known as *ki-Seto* or yellow Seto, which was considered an improvement upon the earlier ware, and this ware formed the staple product of the Seto kilns until the opening years of the present century, when *sometsuke* porcelain was first made. The productions of the second Toshiro were also known as *ma chiuko*, or middle age ware, to distinguish it from the *ko-Seto* made by his father. The third Toshiro reverted to the methods of his grandfather, using only black and brown glazes; his wares are known as Kinkwazan, being made of clay from a mountain of that name in Mino. Other members of the family followed the methods of the founder and made wares at various kilns, all of which are now extinct, and none of their works appear to have been preserved. But, although these ancient kilns no longer exist, the descendants of Toshiro have continued to practise the industry until the present day, and many of the potters now working at Seto claim him as their ancestor.

For several centuries little progress appears to have

been made in the direction of beauty of form or decoration, and the most cherished wares named in the native records are in some instances even ruder than those made by Toshiro.

It has been said that the second Toshiro invented *ki-Seto* ware, having for the first time used yellow glaze in place of the brown and black previously employed. It is related that a *chawan* made by him, and once in the possession of Sodani Hakuan, is still in existence in Japan, having been presented to Prince Inaba, of Sagami, and preserved in his family for generations, but now it is the property of a merchant. The characteristic of *ki-Seto* ware is the glaze which is employed; it is a thin, transparent bright yellow, with patches of bluish-green, and those specimens with the deepest yellow are most highly prized. Two examples of sixteenth and seventeenth century work will be found described in the collection.

Other wares are known by their colour, or by the names of the *chajin* by whom or for whom they were made. One kind, especially rare and highly valued, called *Seto-kuro*, was made about the fifteenth century, and an authenticated example is illustrated in Plate I; it is a circular pot of hard dark grey pottery, thick and heavy, its rough surface partially covered with black glaze, altogether affording an admirable example of the undecorated ware of medieval times; the derivation of the name is not clear, but it is not unlikely that it is so called from its colour, for *kuro* signifies black. Imitations of *Seto-kuro* were made in the earlier years of the present century by an amateur named Hirasawa Kuro who may have appropriated the cognomen *Kuro* when he copied the ware.

Another description of pottery was made during the fifteenth century by order of a *chajin* named Shino Soshin, who directed a Seto potter to make him tea utensils after a certain fashion. The ware itself was of the usual rough quality then in vogue, but its special beauty was found in the glaze with which it was covered and which has given

the name of *Shino yaki* to it. It is an opaque white glaze laid on thickly; the surface is irregular, being full of bubbles as if the glaze had been poured on in a semi-fused condition. This glaze continued to be used by various Owari potters, and excellent work was produced up to the last century.

Oribe yaki is another description of ware named after a *chajin*, Furuta Oribe-no-Kami Shigeyoshi, who lived in the sixteenth century, and directed a Seto potter to make him *chanoyu* services after his own idea. The body of the ware is a fairly well manipulated pottery, which is covered with a rather thick and soft glaze of the Shino character, in various colours, including dark brown, sedate green and cream, and ornamented with slight sketches of cranes, plum flowers, and often with a form, consisting of latticed bars and two circles interlaced, which may have been the crest of Shigeyoshi. In the opinion of the *chajin*, such ware is considered to be "quite tasteful," and those who care to gauge the standard of their taste may do so by the inspection of an early example of the ware, an heirloom in the family of the Prince of Suwo, which has come into the author's possession.

Another of these *chanoyu* wares is known as *Gempin yaki*, having been made by a Korean potter named Chin Gempin, who settled at Nagoya in the sixteenth century. As an amateur he amused himself by making *chawan*, an example of which is catalogued; it is grey pottery, covered with soft crackled glaze, and ornamented with cranes and shrubs, very rudely painted in cold blue and black under the glaze. Such ware was no doubt a reproduction of some ancient Korean style, and was, therefore, highly esteemed by the tea drinkers. The art of Gempin died with him, but imitations are still made.

Still another of the early wares associated with Seto is a fine light grey pottery, covered with cream coloured glaze. It is called *Seto-suke*, and was first made towards the close of the seventeenth century, at Yokkaichi in Ise, by a native

of Owari, who afterwards returned to his native province where he carried on his industry.

One of the most ancient of the Owari kilns is that situated at Tokanabe, which is supposed to have been founded at almost as early a date as those at Seto. Nothing is known of the earlier productions of this factory, but the wares made since the sixteenth century have been nothing better than coarse pottery of a reddish-brown, generally unglazed, decorated with birds, trees, and so forth, incised in the clay.

Of princely patronage in connection with the Owari factories little is heard; probably the dominant family of Tokugawa resided chiefly in Yedo, the seat of their Shogunate, but we are told that Tokugawa Mitsutomo ordered a kiln to be constructed about 1624, at Ofuke, within the park of his castle at Nagoya, for the manufacture of *chaïre* and other tea vessels. These wares, of the same rough kind as was made at the Seto factories, were called *Ofuke yaki*.

Amongst the more recent kilns where stoneware or earthenware was made, there are two or three which deserve mention. One was founded at Nagoya in the earlier years of the present century, by Hoki Toyosuke, who invented the ware which goes by his name; it is a buff earthenware or coarse faïence, generally made in the form of dishes, vases, cake boxes, and other objects for domestic use, but we occasionally see graphically modelled statuettes of some of the Gods of Fortune, an example of which, marked with the seal of Toyosuke himself, is catalogued. There are two descriptions of ware, one in which the



THE SEAL OF TOYOSUKE.

faïence or earthenware is covered with opaque and crackled white glaze, and ornamented with splashes of dark green

glaze of a *raku* character, and the other in which the exteriors of the objects are coated with black or dark green lacquer, upon which various designs are traced in gold, silver, and colours; in some instances, floral sprays and pendant flower baskets are painted in black or brown upon the crackled glaze. The ware is known as *Toyosuke raku yaki*.

At Akazu, a place in the vicinity of Seto, a factory has existed for a century or more at which statuettes of saints and personages renowned in history have been made; they are of stoneware or faïence and are noteworthy for the vigour and humour, the latter sometimes of the broadest, with which they are modelled, rather than for the refinement of the work.

Another kiln at Inaki, in the neighbourhood of Nagoya, has produced pottery which is esteemed in Japan. The oldest work, made early in the present century, is a grey stoneware covered with thick opaque glaze, of the Shino style, but applied more evenly; the decoration, consisting generally of foliage and trees, is rendered in browns and peculiarly vivid greens and russet-reds painted over the glaze. The kiln is situated near the castle of Inuyama, which gives its name to the ware. Imitations of the early works have been made and some of them bear the forged signature of Kenzan, the Kioto potter.



FORGED SIGNATURE OF KENZAN.

The various wares so far described represent the productions of the Owari kilns from the time of Toshiro to the beginning of the present century; they all shew the

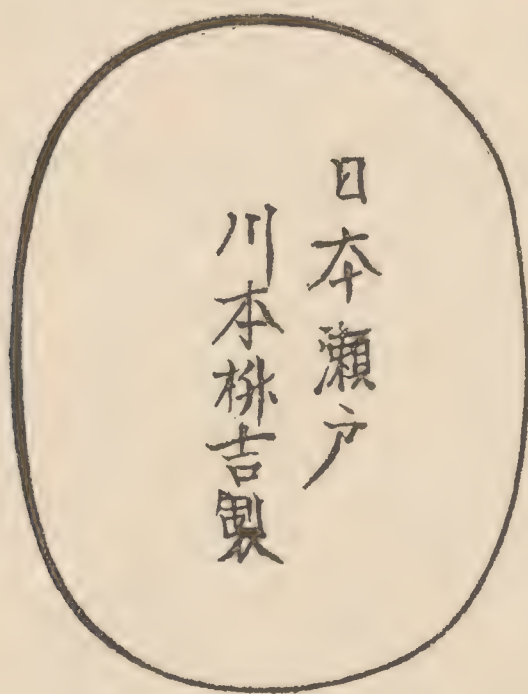
influence which his example and methods had exercised upon the potters of his native province, for, whilst those of Hizen had been making decorated porcelain for three centuries past, and the kilns of Kioto and Kaga had been producing painted faïence and pottery from the time of Ninsei and Saijiro, the Seto potters had remained steadfast in their adherence to the traditions of Toshiro and continued to make stoneware and earthenware vessels with, perhaps, some improvement in the quality and variety of the glazes but with only the slightest attempt at decoration. These wares were designated *hogio*, or principal work, but when the new industry of making pure porcelain was introduced in the opening years of the present century, the latter, for the sake of distinction, was called *shinsei jiki*, or new make.

The potters of Owari derived their knowledge of the manufacture of porcelain from those in Hizen. Tamikichi, the younger brother of Kato Kichizayemon, a descendant of Toshiro, was sent to the latter province in 1801 where he acquired a knowledge of the processes of making and decorating porcelain. He married the daughter of an Arita potter and having spent four years in Hizen, he returned to Seto, and established the industry which has since become the staple trade of the province, and has grown to such an extent that it now rivals in importance that of Hizen itself; indeed, the export demand for porcelain is almost entirely supplied by these two provinces, that decorated in various colours and gold being from Hizen, and that painted in blue alone coming from Owari.

The Seto potters have until recently confined themselves to the *sometsuke* decoration, blue under the glaze, on their porcelain, and, although this method is also practised to some extent both in Hizen and Kioto, it is the most intimately associated with Owari. The earliest efforts appear to have been executed in relief, the decoration of flowers, birds, and so forth, being modelled in the white porcelain and disposed upon deep blue grounds painted under the glaze.

Very soon, however, the decoration assumed a more artistic character, generally taking the form of natural subjects painted with remarkable finish and delicacy in pure cobalt blue under the glaze, with results far superior to those achieved by the artists in other provinces. In the manipulation of the porcelain they also surpassed their rivals, and produced objects which are surprising even to European potters as examples of difficulties surmounted.

These remarks are perfectly illustrated by three large plaques which are catalogued amongst the examples of *sometsuke* ware. They were made by Kawamoto Masukichi for the Vienna Exhibition of 1873. Whether viewed as examples of the potter's art, or as illustrations of decoration, they are perfect: the skill displayed in the preparation



NIPPON, SETO, KAWAMOTO MASUKICHI, SEISU.

Made by Kawamoto Masukichi, Seto, Japan.

and successful firing of such large slabs—they measure from 31 to 37 inches in length, and from 22 to 25 inches in breadth—equals that shown in any branch of European pottery; remarkably flat and true throughout, they show no flaw of any kind. The porcelain itself is of the purest and most translucent quality, and is covered with a fine and

brilliant glaze. The subjects with which they are decorated are painted in a blue of singularly rich and pure tone, skilfully graduated to suit the exigencies of the subjects depicted, which comprise landscapes, birds, flowers, and upon one of them a scene from an ancient drama, all of which are rendered with great delicacy in the details and boldness in the leading lines.

These plaques may be accepted as illustrating the highest development of the Seto school of *sometsuke*, which was attained about thirty years ago. In the production of large pieces of porcelain, and in their decoration, no one has surpassed Kawamoto Masukichi, but his more recent works, made for export, have shown a distinct deterioration in all respects: in the character of the porcelain, the colour of the blues, and the drawing alike. Amongst the potters and artists who have devoted themselves to the production of small pieces, we may mention Kawamoto Hansuke, Kato Gosuke, and Fuji Shiubei, whose works leave nothing to be desired in the purity of the ware, or in the beauty of the colour and painting.



KAWAMOTO HANSUKE.

The admiration which the exhibitions of Owari *sometsuke* porcelain attracted at Vienna in 1873, and at Philadelphia in 1876, led to a large export demand, and this has been accompanied by a steady decline in the character of the porcelain and decoration. Tea and dinner services, flower vases, and flower pots, dishes, and other objects have been produced by the million, and there is not now a western country which is not familiar with the ware. Coloured enamels, such as green and red, and sometimes gold, have been added in the decoration to the inimitable blue to suit the ideas of traders as to what is suitable for export, and the refined and beautiful *sometsuke* decoration with which the

Seto artists of a generation ago will ever remain identified, is now becoming almost a thing of the past.

Amongst the wares made for export may be mentioned vases modelled in imitation of Greek forms; imitations of inlaid metal, the pattern being outlined in gold and silver upon bronze and iron coloured grounds; and the *nishiki* and *kinran* styles are sometimes combined with the *somet-suke* method, but the effects produced are entirely unsatisfactory, and although a member of the Yeiraku family has joined the Seto kilns, his work is by no means equal to that of his Kioto relatives.

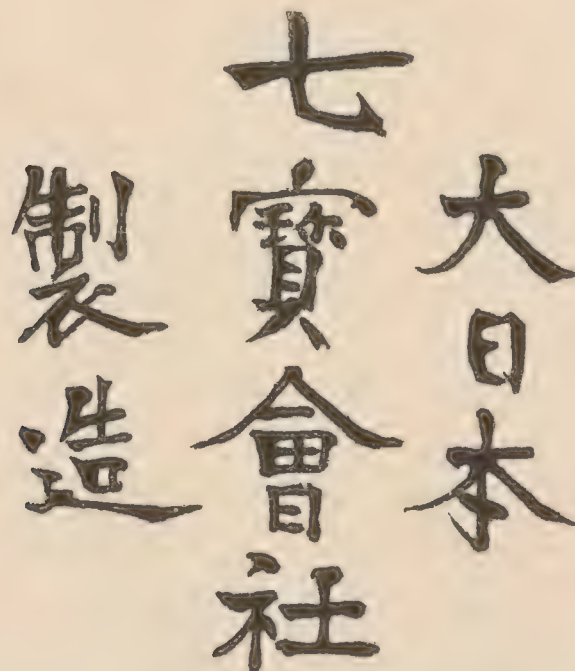


SEAL OF YEIRAKU, OF OWARI.

In addition to the names of the potters already given, the following may be mentioned as amongst those who have worked at the Seto kilns during the last thirty years:—Gorobei, Gantaro, Shigezero, Hanjen, Kishitaro, Kenjiu, Jiukichi, Matsuzaimon, Shigejiu, Kanshiro, and Monzaimon, all of whom belong to the Kato family and are descendants of Toshiro; Meisan, Takeuchi Chiubeye, Fujisima Sentaro, Hoku Han, Abrashime, Hogiokuyen Senpachi, Kiju, Shintoken Fudesuke, and Akiyama Teizi.

The decoration of porcelain by means of the process of *cloisonné* enamelling is also practised in Owari. The application of this process to porcelain is of recent origin, having been commenced in 1870 at Nagoya when the ancient works upon copper were brought to light. During the succeeding ten years immense efforts were made to imitate these works, and porcelain cups and large numbers of vases and dishes of thin copper, in the old forms, were sent to Europe, notably to the Paris Exhibition in 1878. These were ornamented with designs similar to those

found upon the original works, but in colouring, drawing and workmanship they were nothing but travesties of the beautiful objects they were designed to imitate. So complete was the failure that the attempt was abandoned and the public company which had been formed for the purpose, the *Shippo Kuwai-sha*, or Enamel Company, turned its attention to the manufacture of goods more suitable for export. These they chiefly executed upon porcelain bases, with birds, foliage, and diaper patterns outlined in metal *cloisons*, filled in with bright-coloured soft enamel pastes vitrifying at a very low temperature but not susceptible of a fine polish. Some work is also done upon thick copper and brass grounds, which allow of harder pastes



DAI NIPPON, SHIPPO KUWAISHA, SEIZO.
The Shippo Company of Great Japan made this.

being used as the object can be subjected to greater heat. But the principal seats of the manufacture of *cloisonné* enamel on metal for export are now at Tokio and Yokohama, where immense quantities are produced under the influence of French artists who, whilst copying in some sort of fashion native subjects of decoration, have discarded the colouring and substituted a scheme of their own, the principal features of which are garish turquoise, coarse yel-

lows, and browns. It is this mechanical work, some of which is made in the prisons of Tokio, just as oakum is picked in those of this country, that is now shipped to western markets as Japanese *cloisonné* enamel.

One other application of this method of decoration to porcelain may be mentioned, namely, that in which lacquer is used in place of the vitreous pastes generally employed. The outlines of the subject are rendered in fine metal *cloisons*, and the patterns filled in with green, brown, red, and silver lacquer, the tints used being rich and reserved in tone and the effect often quite satisfactory.



OUMAI.—THE PLUM TREE

MUSASHI.



ONE OF THE CRESTS OF THE PRINCE OF OWARI.
THE BADGE OF THE TOKUGAWA SHOGUNATE.



THE prehistoric remains discovered in the Omori shell heaps and at Kawasaki in this province, have been so fully noticed in the second chapter of this work that it is unnecessary to again refer to them.

It would seem reasonable to suppose that Tokio, the residence of the Tokugawa Shogunate during its long lease of power, and now the chief capital* of the country and the place of residence of the MIKADO, would have afforded much of interest in connection with our subject, but although it was the principal seat of the arts of painting and lacquer working during the seventeenth and eighteenth centuries, we do not find any

* "There are two capitals in Japan at the present day, the Eastern and the Western, named respectively Tokio and Kioto (or Saikio). At the former, before the Restoration, the Shogun held his Court; it is now the residence of the Mikado, who removed to it from Kioto, in 1868. The latter is officially known as Saikio (*Sai*, western, *kio*, capital); before the Restoration it was called Kioto or Miako, the first being the Chinese, and the second the Japanese, rendering of the character in which the name was written; the literal meaning of Miako is the 'Imperial capital residence of the Mikado.' The earlier names of the Eastern capital (*To*, eastern, *kio*, capital) were Yedo, the Japanese style, signifying the 'Door of the Shore,' and Koto, the Chinese form."—*Japanese Enamels*.

important school of pottery connected with it. There is not even any mention in the records of the manufacture of *chanoyu* vessels here in the middle ages, and indeed it may be said that Tokio, as a city, dates only from the time of Iyeyasu, for when he adopted it as the seat of his Shogunate, it was nothing more than a fortress with a number of scattered villages around it.

At one of these villages, that of Imado, there was about that time a kiln at which *kawarake* or unglazed earthenware was made; the wares were of the rudest kind, and although this kiln existed for two hundred and fifty years or more, under the shadow of the luxurious Court of the Shogun, it has preserved the simplicity of its productions, and to-day the objects manufactured there are as rude and inartistic as those which were made when the Tokugawa rule commenced.

During this long period the Imado kiln appears to have produced nothing much better than the furnaces used in *chanoyu* for boiling water; it did not even glaze its pottery until 1716, and when it did step a little aside from its old traditions at a later period, it went no further in the direction of artistic pottery than to make such *raku yaki* as the flower basket included in the catalogue, and statuettes or dolls for children, "the value of which," as a Japanese friend remarks, "lies in the beauty which they lack."

The conservative feeling which animates so many Japanese connoisseurs, and leads them to value so highly the ruder works of pottery, is well illustrated by the care with which the names of the potters who made them are preserved in the records; for instance, we are told that Shirai Hankichi made furnaces in 1684, that Hankichi II made the same kind of objects in 1716, and that Hankichi IV and V followed in the footsteps of their forefathers, the latter changing his name to Rosai. This family no doubt still flourishes, for we read that in 1868, Hankichi VII occupied himself in making furnaces for *chanoyu*, for that

dignified ceremony survived even until then, although, alas! it exists no longer, except, perhaps, in some retired country spots.

Other names connected with the Imado kilns are also preserved; Nakajo, it is stated, made *kawarake sake* cups in 1789 for the use of the Shogun in the New Year's festival, and Sakune Benjiro, as recently as 1848, furnished the *chajin* with *chawan* which satisfied their most exacting taste; and last of all we read that Nakajo IV, whose ancestors had made cups for the Shogun, was permitted to make *omikitsubo* of the same rude *kawarake* for H.I.M. the MIKADO—truly a notable factory, for its history illustrates well the veneration of the Japanese people for the traditions and antiquities of their country and their love for the simplicity which characterised the lives of their ancestors. And this feeling is also exhibited in a custom which has long prevailed of presenting with a gift, no matter how costly or magnificent it may be, a strip of dried fish, wrapped in paper and tied up in a prescribed fashion, as a sign that although now a great and polished nation, its ancestors were only humble fishermen—how different a feeling is this to that which animates the *nouveau riche* in western countries!

Another description of pottery is associated with the Capital of the Shogun; it is known as Yedo Banko, and was made by Gozayemon, whose history is related in the chapter dealing with Ise pottery; his son and grandson continued to make the same ware after his death, and then the kiln appears to have been closed. It is a light buff earthenware of rather soft body, and is evidently an imitation of Satsuma faïence, and the decoration, executed in blue under the glaze, and red over the glaze, also bears some relation to one of the styles of that school. Two examples are catalogued, one of which is ornamented with a princely crest and phrases signifying prosperity, longevity, fortune, freedom, happiness, and luck, subjects which are not inappropriate upon an object painted in such a city as

Yedo, which was filled with nobles whose lives were devoted to luxury and idleness.



FUKU.

Prosperity, Happiness, and Luck.

In more recent times, imitations of Kioto pottery have been made by Miura Kenya, a native of Tokio and an amateur potter, who copied the works of Kenzan, and adapted to the decoration of his works the methods employed by Haritsu, a lacquer worker of the seventeenth century, who ornamented his ware with insects, grasses, and flowers; these subjects Kenya applied to the *raku yaki*, which he made at a small kiln in his house at Asakusa, a district of Tokio.

The most important of the Tokio kilns was situated at a place of great historic interest, Shiba, a group of temples, which has been one of the three burial places of the Tokugawa family since 1623; another was at Uyeno, a suburb of Tokio; and the third, where the great Iyeyasu was interred, is at Nikko, a city a hundred miles to the north of the capital.

The Shiba kiln was founded as recently as 1874, when one of the temples was destroyed by fire, and, although it appears to have existed for only about a dozen years, for we believe it is now extinct, it produced large quantities of the decorated faïence which has given rise to much misunderstanding upon the part of collectors, for it was these wares, referred to in the chapter upon Satsuma faïence, that

were dispersed in Europe under the false name of ancient Satsuma. Some of the objects were made of Satsuma clay, whilst others were of other clays, perhaps Kioto, but all were painted at Shiba, under the direction of an artist named Naruse Waruke, with groups of the Five Hundred Rakan in enamel colours, washes, and gold, as named in the chapter referred to. Other wares, of faïence and semi-porcelain, were made in Tokio by a potter named Seisi and decorated after the style of the Satsuma school, but none of them possesses any artistic merit. The Shiba factory, as we have said, exists no longer, but we are told that the highly gilded ware which is now so extensively made at Yokohama for export is decorated by the painters who were connected with it.

A numerous body of painters in Tokio have devoted themselves to the decoration of wares made elsewhere, and nearly all the Mino porcelain is painted in this city. The decoration of these wares is generally of a trivial character, but much good work is done upon faïence sent from Satsuma to be painted; several examples of this are included in the catalogue, and the artists of this school are justly celebrated for the freedom, skill, and artistic feeling of much of their work; natural objects, birds, flowers, and so forth are rendered with perfect fidelity, and their ornamental borders of diaper and fringe designs show great beauty of detail and possess a character especially their own which differs from that which obtains with the schools elsewhere throughout the country.

An important kiln, which from its foundation has been devoted to the manufacture of wares for export was established in 1860 at Ota, in the vicinity of Yokohama, by a merchant of that town named Suzuki Yasubeye who engaged Kozan Miyakawa, a native of Makuzu, a district in Kioto, to superintend it.

Kozan was an artist of genius, and, as a skilful potter

may rank with any in Japan in the past or in the present day. Yasubeye in establishing the kiln had in view the imitation of Satsuma faïence for export, and for this purpose clay was brought from that province to Ota. Kozan showed much ingenuity in copying both the *pâte* and the decoration of the Satsuma potter and some of his works are most difficult to distinguish from the genuine ware, as they resemble them alike in faïence, crackle, and in decoration, and his early wares, like them, do not bear any mark or stamp. A number of these objects were bought as Satsuma by the Collector about 1870, and two or three of them were erroneously classified under that denomination in *Keramic Art of Japan*, but all these imitations have since been weeded out and are now catalogued with numerous other examples of Kozan's work, some of which bear his signature, forming an interesting group which sufficiently illustrates his imitation of *nishiki* Satsuma and also of decorated Kyoto faïence.



MAKUZU KOZAN.

Kozan did not long content himself with imitating the works of others, but struck out a path of his own and produced many objects of great merit which he signed with

his name, and these works are known in Japan as *Makuzu yaki* of Yokohama, to distinguish them from the wares made at Makuzu in Kioto. They are quite original in character and material, some being of roughly modelled stoneware splashed with brown and other glazes, with applied decoration in relief of figures modelled in faïence; and amongst the specimens which he sent to the Paris Exhibition of 1878 were birds of almost life-size, some modelled with consummate skill and in perfect taste, but others of a rococo style which marked a degeneration of his taste, and later still the kiln appears to have been devoted to the manufacture of tawdry gilded faïence to meet the demands of foreign markets.



CHOKEI PAINTING THE FIVE HUNDRED RAKAN.

ISE.



CREST OF THE PRINCE OF ISE.



ALTHOUGH this province was the birthplace of Gorodayu Shosui pottery does not appear to have been made here until the last century.

The industry was originated, in 1736, by Numanami Gozayemon, a wealthy merchant in the town of Kuwana, and a *chajin* well known for his devotion to the ceremony of *chanoyu*; he occupied his leisure in making utensils for the ceremony in *raku yaki*, not only for his own use, but also for presentation to his friends, and, at a small kiln which he opened at the village of Obuke, he made many curious objects of a character which commended them to the admiration of his brother *chajin*, and, indeed, became so famous throughout the country that he was summoned to the court of the Shogun by Iyeharu, in 1786. On arriving at Yedo, he took up his residence at the village of Komme, and occupied himself, still only as an amateur, in making objects of pottery which were held in high estimation by the connoisseurs of the western capital.

Gozayemon's fame in Yedo rested upon his works in faïence which marked a distinct advance upon the *raku yaki* upon which he had established his reputation in the earlier

years of his life; it is a matter of dispute as to when he commenced to make faïence, whether before or after his removal to the capital, and the same doubt prevails as to the time when he began to use the seal bearing the character *Banko* with which he marked his wares.



BANKO.
THE SEAL OF GOZAYEMON.

It is probable, however, that faïence was made, and the seal used, by Gozayemon whilst he was at Obuke, and two examples *catalogued have been identified as his work before he removed to Yedo. These objects are of a fine, hard buff semi-faïence, covered with a thin crackled glaze, and decorated with borders of diaper, fringe, and other designs, and with subjects of a Chinese character; the colours employed are a bright russet-red over the glaze, and a smalt-blue under the glaze, and, in one of them, gold is used in rendering the subject illustrated. Both pieces are stamped with the seal *Banko*.

Such seals as this have, from time to time, as we have related, been presented to the potters of Japan by their patrons, but there is no record of how Gozayemon came to use his; the word is composed of two characters, *Ban*, ten thousand, and *Ko*, old or ancient, the combination signifying ancient ten thousand, a sentiment which would naturally be agreeable to a Japanese, especially to a *chajin*.

The wares made by Gozayemon have been known as *Ko-Banko*, to distinguish them from those subsequently made at the Ise factories, which are known by the simple name of *Banko* ware.

Gozayemon died in 1800, whether at Yedo or in Ise is not known. He had attained a great reputation in the capital, and many stories are related about his versatility, and the skill with which he imitated Chinese and Kioto

wares; but very few of his works are now to be seen, and these do not present much variety, either as regards the character of the ware or the decoration, and probably the old amateur's reputation rested much upon the favour in which he was held at Court, and his wares may have been appreciated in proportion to the difficulty of obtaining them, for, although they are somewhat artistic, their merit is not particularly great.

Gozayemon's descendants did not inherit his skill, and little is heard of them until 1831, when a potter named Mori Yusetsu obtained permission from a grandson to use the family seal upon the wares which he intended to make at a factory he had established in Ise.



MORI UJI.
The Mori Family.



YUSETSU. NIPPON.
Yusetsu. Japan.

This was the recommencement of the industry in the province, after a suspension of nearly fifty years; the kilns were established at the towns of Kuwana and Yokkaichi, where the trade is still carried on to a large extent.

The wares made by Mori Yusetsu and his successors differ altogether from those of the earlier kiln, and they have a character entirely their own, distinct from anything made at other factories in Japan, or, so far as we know, elsewhere.

The clays used are fine in quality and intensely tough; the articles are almost always potted by hand, not thrown on the wheel or moulded, and are fired at a great heat. Objects of this class are generally of very small size, chiefly in the shape of diminutive teapots, which are of drab, brown, iron-red, or grey clays, manipulated by the fingers to great thinness, often no thicker than a playing card, and unglazed,

the perfect vitrification in the kiln rendering that process unnecessary. These objects, which are extremely strong and tough, are ornamented in many characteristic ways, which show the peculiar capabilities of the material; the handles, which are hollow, are perforated with minute patterns executed with perfect precision; slender chains of many links, knobs which revolve in their sockets, as if they were made of metal, and porcelain plaques are sometimes inserted in panels of the bodies. Other varieties are met with, amongst them some of a variegated appearance, an effect arrived at by the admixture of clays of different colours which gives the resemblance of the graining of wood, which is known as *mokume* ware. These, and many other methods of decoration are in common use with the Ise potter, but there is one style even more common which was introduced by Mori Yusetsu when he opened his kiln, and which still remains the most characteristic decoration of all. This is accomplished by means of numerous seals and marks being stamped into the biscuit body of the objects, chiefly teapots. These sometimes cover almost the entire surface of the object, and an example is catalogued upon which fifteen different stamps (facsimiles of which are shown with the description of the piece) are impressed on a pot, the height of which is only $2\frac{3}{4}$ inches. Some of these stamps are the seals of the maker and factory, others either the name of the ware, or expressions of a desire for longevity, such as "A thousand autumns;" and the words *Saiyaku Fuyeki*,



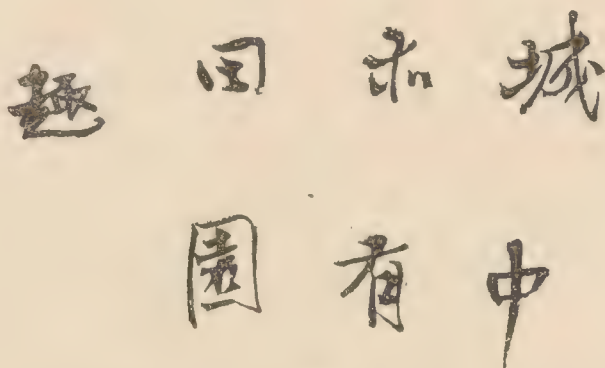
BANKO. YOFUKEN. SENSHU.
Banko Ware. Yofu Factory.
A Thousand Autumns.

which refer to the unvarying character of the clay used in the manufacture of this description of Banko ware. It



SAIYAKU FUYEKI.

has, indeed, been thought by some that the word *banko* itself, which may be translated as "ancient ten thousand," or, as "for ever," is derived from the character of the ware, which by its hardness and perfect vitrification is indestructible by the influence of time alone; but this is not so, for we know that the seal was used for fifty years or more before such ware was made. And often, even on the commonest ware, we find painted some phrase indicative of a pleasant life.

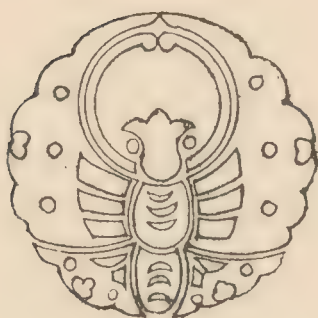


JO CHIU MATA ARI DEN YEN NO OMOMUKI.

Even in the city there is some aspect of the country.

Besides these, the most original productions of the Ise kilns, other wares are made, amongst them a fine buff faïence, covered with bright green glaze, of which examples may occasionally be seen, but the most common descriptions are dishes and vases of the same tough, brown clay, made on the wheel, which are glazed with a whitish, semi-transparent varnish, which imparts a grey tone to the ware; and upon this surface human figures, landscapes, and flowers, are painted in bright enamel colours, laid on so thickly as to produce designs in relief; but the effect is not satisfactory, especially as it is illustrated by the wares of the present time, and, indeed, nothing that is now produced at the Ise kilns is of interest to the collector.

BIZEN.



CREST OF THE PRINCE OF BIZEN.



THIS province was probably one of the earliest seats of the industry in Japan, for the ancient records speak of a vase for use in the temple being made during the reign of Suizhin, B.C. 97, but the kilns with which we have to deal were not founded until the thirteenth century.

The factories have always been situated in the neighbourhood of the town of Imbe, and, from their foundation the wares made have shown no particular change in material or character, the potters having confined themselves to the use of a peculiarly hard and extremely dense clay of a reddish-brown colour which they have fashioned into *chanoyu* vessels, small flower vases, and statuettes of the Seven gods of Fortune, the latter being a favourite subject, and often showing remarkable skill and humour in the modelling. The stoneware of this province is the hardest and the closest in texture of any made in Japan, and the objects themselves are generally of a heavy and solid character, covered with a salt glaze without brightness.

Although the wares are all made at Imbe, they are divided into three classes known as Imbe, Migakite, and Hitasuki, each of which possesses features which enable a Japanese connoisseur to distinguish them one from the other; but to the European eye they appear all alike, except, perhaps, some slight variation in the density or colour of the clay, or some difference in the tint or brilliancy of the glaze. The most usual glaze is a deep rich brown, and in the case of the Imbe ware this is splashed slightly with yellow; the clay of Hitasuki ware is of a more porous nature than that generally employed, and there are some rude lines in the decoration which are intended to give the idea that it is tied with a cord; this fanciful result, which was very pleasing to the orthodox *chajin*, is thus referred to by Captain Brinkley, who appears to agree with the author in his estimate of the undecorated wares of Japan: "A tolerable idea of the pottery's qualification, as well as of the Tea Club's proclivities, may be formed from the fact that this marbled effect is obtained by tying straw ropes round the piece before placing it in the oven, and that an approved specimen of the rough unglazed result, which resembles nothing more than a half-baked brick, easily finds a purchaser to-day at from 50 to 100 dollars." The Migakite is the most carefully potted of any of these wares, the clay is particularly fine, and the brown glaze brilliant and evenly applied. Painted Bizen is the rarest description of all, but we find little to admire in it, for it is merely a fine brown stoneware, partially painted with light and dark brown and sombre green glazes, and speckled here and there with spots of white enamel. Connoisseurs, however, may form their own opinion by an inspection of the examples catalogued, which include some specimens selected for the Collector by native experts in Tokio that he would not otherwise have ventured to consider genuine examples of such cherished ware. The generic names for the wares are *Ko-Bizen* for those made from the thirteenth to the close of the sixteenth century; and Bizen for those made

subsequent to that time. The more recent productions of these factories, made for export, are decidedly inferior, the clay coarser in texture and lighter in colour, and the glazes and modelling much poorer than those of the earlier works.



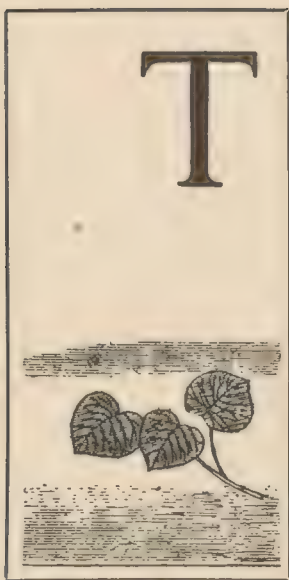
ONE OF THE SEVEN GODS OF FORTUNE.

“ . . . Sometimes even Tossi-toku, the most austere and venerable of them all, unbends and lays aside his staff and book to join in the gambols of little children.”

CHIKUZEN.



CREST OF THE PRINCE OF CHIKUZEN.



HIS is another of the numerous kilns which were founded by the Princes of Japan when they returned from Taiko Sama's expedition to Corea, in the closing years of the sixteenth century.

Kuroda Nagamasa, the lord of Chikuzen, brought with him several Corean potters, one of whom became naturalized and adopted the name of Hachizo. His father-in-law, Shinkuro, subsequently joined him, and these two potters became famous as makers of what is known as *Ko-Takatori*, that is, old Takatori ware. The earliest examples are of a dark brown stoneware of close texture, particularly hard, and the ornamentation is of a Chinese character, impressed or in relief, and covered with a very bright metallic glaze of brown and greyish-green. Other objects were made of lighter brown and grey stoneware with a variety of glazes, dark brown splashed with black, bluish-grey, and drab.

On the death of Nagamasa, 1624-1643, Tadayuki, his successor, took the kiln under his protection and sent Hachizo, and his son Hachiroyemon, to the *chajin* Kabori Masakazu, of Yenshiu, to receive instructions as to the

style of ware then in vogue. On their return to Takatori they were joined by Igarashi Jizayemon, an artist from the princely factory of Karatzu, who, being acquainted with the methods employed by the Seto potters, imparted the secret to his companions with the result that an improvement took place in the productions of the kiln, which were in the form of *chaire*, *okimono*, etc., made of light brown and grey stoneware, with bright glazes, some white, green, brown, and drab. The wares made during the second period are known as *Yenshiu Takatori*, this name being applied to all wares made after 1645.

From time to time the kiln was moved whenever it became necessary to secure a fresh supply of material, and we need not mention all the migrations, full particulars of which are given in the native records; it is enough to say that the original factory was at the village of Sobara, where the *ko-Takatori* ware was made, and that a second kiln was established at Foukowoka prior to 1644.

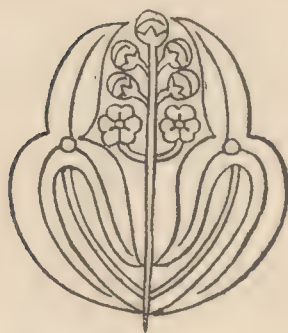
The ancient wares, already referred to, are strictly those which strike the fancy of the *chajin*, and this is especially so with the *ko-Takatori* for which the admiration has always been most extravagant; in the later wares we find more variety of modelling and glazing, but still all these early wares must be classed amongst the undecorated pottery of the country, the beauties of which are apparent only to the eye of the native connoisseur.

The factories named are still in existence, but appear now to make nothing except objects for ordinary use.



ONE OF THE TAKARA-MONO.
THE MAKIMONO.

NAGATO.



CREST OF THE PRINCE OF HAGI, NAGATO.



S

OME very interesting wares have been produced at the factory of Matsumoto which was established at Hagi, in this province, in the period of Yeisho, 1504 to 1520, and still exists, and a number of highly interesting examples are included in the list of specimens.

The wares are divided into two kinds, namely, those made prior to 1644, which are called *Ko-Hagi* or old Hagi, and those made subsequently, which go by the name of Matsumoto Hagi.

The information available about the foundation of the kiln is very slight, but when we reach the year 1598 we hear of a Korean potter, Rikei, who afterwards changed his name to Koraizayemon, settling here, and becoming famous for his *chawan* and other *chanoyu* utensils; he and his immediate successors appear to have made a variety of other wares, if we may judge from the description of these early works which we find in the native records and from the identified examples in the catalogue.

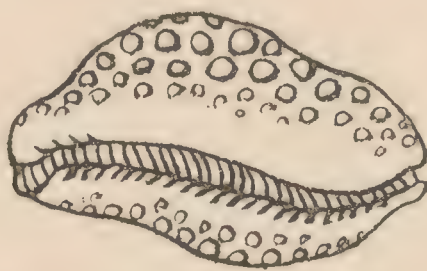
The earliest example is a *koro* in the form of a boat, dating from the sixteenth century, made of stoneware very

rudely modelled; the decoration renders it very interesting, embodying as it does the leaves of the *omodaka*, an aquatic plant, from which the crest of the Prince of Hagi is derived; it is executed in black, under the glaze, and the application and character of the latter are also noteworthy. Another specimen of *ko-Hagi* shows considerable proficiency both in potting and glazing. But the most interesting piece is a *chojiburo* of fine and close-grained pottery ornamented, in the *mishima* style, with engraved designs filled in with white clay, which are executed with skill equal to that shown in the work of the same class produced by the Satsuma and Yatsushiro artists.

About 1670, a Yamato potter, by name Miwa Kiusetsu, took up his residence at Hagi under the patronage of the prince, and improved the processes; his works and those produced subsequently are known as Matsumoto Hagi.

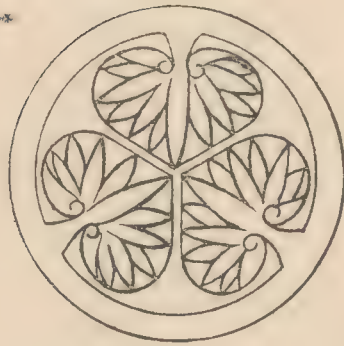
An example of the ware made at this time is shown in a tea-bowl, in which the Korean practice of notching the foot-rim, introduced by Rikei, is followed, and in much of the Matsumoto Hagi the influence of the Korean founders of the kiln may be traced. Another example of these later wares may be seen in a *koro* modelled in the form of Girogin, of light grey pottery glazed with various shades of brown; this beautiful piece has been identified as an example of the figures which were made by order of the prince for presentation to his friends.

Another factory has existed at Toyourayama since 1720, but it does not appear to have produced any wares other than glazed stoneware.

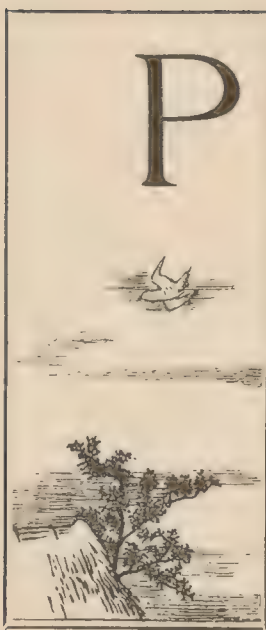


ONE OF THE TAKARA-MONO.
THE KAI.

AWAJI.



ONE OF THE CRESTS OF THE PRINCE OF KII,
WHO RULED OVER THE ISLAND OF AWAJI.



PREVIOUS to the foundation of this kiln, in 1836, by Kashiū Mimpei, only ordinary wares for household use were made in the province, nothing of an artistic character being produced.



THE STAMP OF MIMPEI.

Mimpei was a pupil of Ogata Shiuhei, an artist in the Gojozaka district of Kioto, and when he left that city he carried with him the methods of his master to Awaji. He found at Iganomura, where he established his kiln, clay of a very similar character to that used for Awata faïence.

He appears to have been a potter of considerable skill, and he was so successful in imitating the ancient wares of Cochin China, especially a description of fine buff pottery ornamented in relief with Chinese landscapes and numerous diaper patterns glazed with dull greens and yellows, that

such wares, no matter when or where they were made, have come to be called Mimpei ware; and it may be mentioned that this curious plan is not unusual in Japan, for when a potter becomes famous for a distinctive kind of ware it is customary when speaking of objects of that style to call them by his name; for example, as we have already stated in the chapter upon Kioto wares, fine faïence, decorated in the greens and blues which Ninsei used, are, if they have merit, called Ninsei ware, even though they are modern; and the early imitations of Cochin China pottery go by the name of Mimpei ware, although they may have been made elsewhere than in Awaji, and even a century or two before that potter lived. Three examples of old ware are catalogued, and a fourth, apparently modern, which may have been made at the Awaji kiln.

The works of Mimpei were of two kinds; the first of a very hard buff faïence, exceedingly fine and close in quality, and most carefully potted and fired; it was in the form of saucers and small dishes, ornamented with Chinese subjects, faintly impressed, and covered with remarkably bright glaze, which is slightly crackled. An identified example of Mimpei's work is catalogued, the glaze of which is of a dark orange colour, but we believe that this artist used yellow, and, perhaps, green glazes as well. His successors have followed his style in the potting and decoration, but have employed yellow, green, and variegated glazes, which, however, lack the brilliancy and beauty of colour found in Mimpei's work.

The second description of ware was a softer faïence, much of the same character as that of Awata; these objects also were carefully potted, but the glazes were dull and waxy, somewhat similiar to those employed in Satsuma and Kioto, and the styles of those schools were followed in the decoration, which was executed in colours and gold upon the slightly crackled glaze. Three examples are catalogued, one of them a *hibachi* made by Mimpei, which was subsequently decorated at Tokio, and a pair of

vases, probably made by his son Rikita or his nephew Sampei, who succeeded him; the latter are fine examples of potting and the difficulties of their manufacture, which are referred to in the description of them in the catalogue, have been skilfully overcome.

Large quantities of dishes and other vessels made in both the styles referred to are now made for export, but they do not possess the merit of the earlier productions.



TAIKOBO.

“Seated upon the river bank he fished for half his life without a hook upon his line.”

OMI.



CREST OF PRINCE II, OF HIKONE.



ANCIENT records state that some subjects of Sinra, a Korean prince, came to this province in the opening years of the Christian era and commenced the manufacture of pottery, but nothing definite is found until the year 1300, when it is supposed the Shigaraki kiln was established at the town of Nagano and rude glazed pots for holding seeds and so forth were manufactured.

Early in the sixteenth century articles for *chanoyu* were made, and many fanciful names are given to the wares then and subsequently produced. The earlier examples are called *Jio-o Shigaraki* after Takeno Jio-o, a tea drinker who admired them; towards the end of the century the distinguished *chajin*, Rikiu, gave his name to the tea sets which are known as *Rikiu Shigaraki*, and fifty years later another noted disciple of *chanoyu*, Senno Sotan, patronised the productions of this kiln, the wares of that period being named *Sotan Shigaraki*. About the same time Kobori Masakazu, of Yenshiu, who influenced the Takatori and other wares, suggested

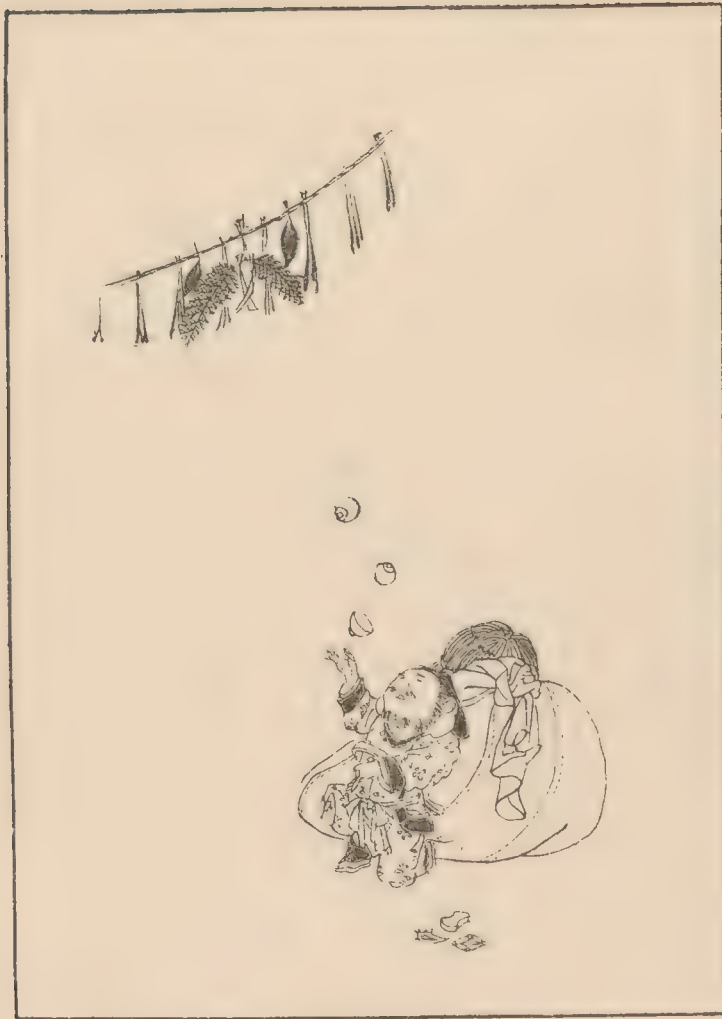
improvements in those of Shigaraki, and the objects produced were styled *Enshin Shigaraki*. The clay of this district was in favour with the potters of Kioto, and several of them, notably Nonomura Ninsei, Honami Kuchiu, and Shiubei, made wares out of it which were known as *Ninsei*, *Kuchiu*, and *Shiubei Shigaraki*, respectively.

When we come to examine the objects which have been so carefully designated during the past three centuries, of which some authentic examples are preserved in the Collection, we find nothing but rude bowls or water-jugs used in the *chanoyu* ceremony; they are of coarse pottery, covered with brown, grey, and green glazes, and splashed here and there with white or buff enamels, but in no sense entitled to favourable notice as examples of the potter's art, in fact, they are nothing more than common earthenware vessels glazed in a somewhat eccentric manner.

Another kiln in this province was established during the first half of the seventeenth century at Zeze by Ishikawa Tadafusa, a noble of Zeze, who directed a potter in his service to follow the designs of Koberi Masakazu in fashioning the vessels he made. They appear to have comprised only *chaire* of brown stoneware glazed, which, however, are highly appreciated in Japan, although to western connoisseurs they exhibit no point of difference from objects of the same kind made in a dozen other places. Two specimens are catalogued, which are described by native experts as "very choice" and "very curious," and an estimate of the feeling of the *chajin* may be formed by an examination of these examples. This factory is now extinct.

At Koto there was a small kiln which is also now extinct. It was founded by the Prince of Omi, but the date is not given in the native records; it was, however, probably about the close of the last century or early in the present one, for the examples of its productions which we have seen show a distinct advance upon the works

of the neighbouring factories already referred to; some of the pieces are of porcelain, decorated in the *sometsuke* style and also in various colours, and an interesting figure of Hotei in faïence, very successfully glazed with coloured enamels, is catalogued.

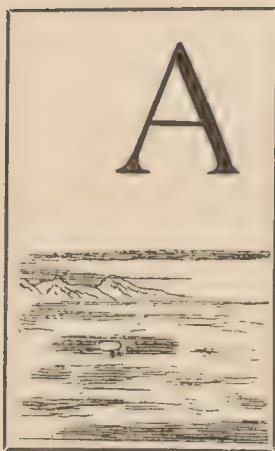


ONE OF THE SEVEN GODS OF FORTUNE.
HOTEI.

BUZEN.



CREST OF THE PRINCE OF OGASAWARA, OF BUZEN.



FACTORY was established here in the opening years of the seventeenth century by Hosokawa Tadaoki, a *daimio* to whom lands were granted in this province; he brought with him a Corean potter named Sonkai, and opened a kiln at Agano; this potter, who changed his name to Agano Kizo, made *chaire*, which went by the name of *Agano yaki*, for his patron, and when the latter was transferred to the province of Higo, Kizo accompanied him and opened a kiln at Yatsushiro.

ONE OF THE TAKARA-MONO.
THE KANEBUKURO.

MINO.



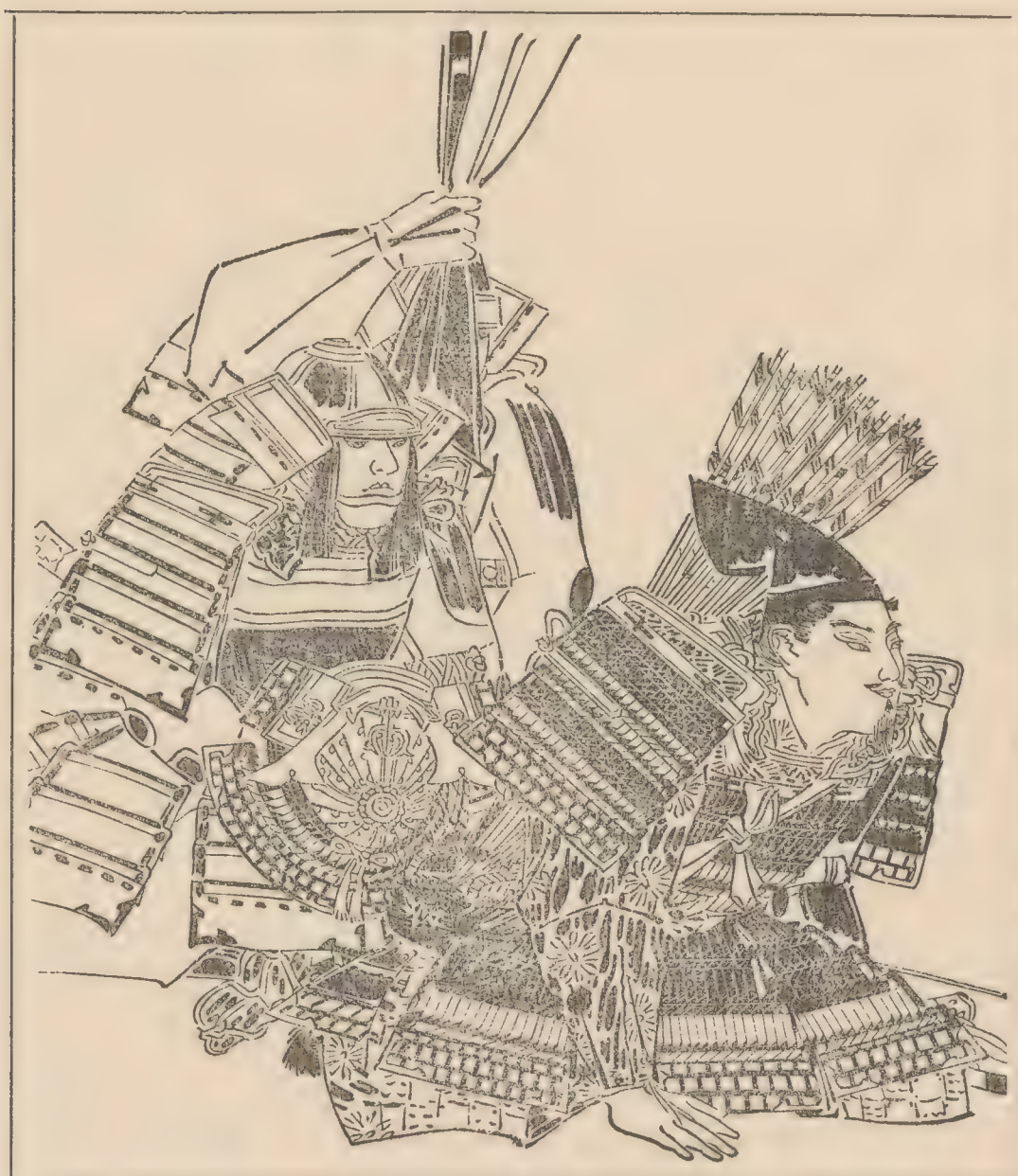
CREST OF PRINCE TODA, OF MINO.



THE province of Mino is adjacent to that of Owari and, like it, is the seat of important manufactories of porcelain. In the sixteenth century objects of earthenware were made there for the Imperial Court, and probably this industry was continued until more recent times, but the manufacture of porcelain was not commenced until 1810, when it was introduced from Owari by some members of the Kato family, who settled at the village of Ichinokura, where their descendants still pursue the trade; numerous factories also exist at Tajimi and other towns in the province. Amongst the most extensive makers are Kato Gosuke, Kato Mosuke, Kato Kohei, Kato Heizaimon, and Kumagai Yakichi, all of whom make wares for export.

The staple product is plain eggshell porcelain, chiefly in the form of *sake* cups, which are sent first to Tokio for decoration, and afterwards to the province of Suruga, where they are covered with basket work of finely split bamboo; these small cups, sometimes with floating tortoises in them, or ornamented with portraits of male and female historical characters, or with landscapes, chiefly views of the

famous places in the neighbourhood of Tokio, painted in weak-toned colours, or in ultramarine blues in a very rude and sketchy manner, are perhaps the lowest priced of any of the wares shipped from Japan, and may now be seen in almost every town in foreign countries. Occasionally somewhat larger objects are made, in the shape of flower vases, *sake* bottles, and so forth, which are decorated with blue under or over the glaze, and sometimes with lacquer, but none of the objects approaches in size or in merit those produced in Owari.



MASASHIGE KUSUNOKI.

"THE MIRROR OF STAINLESS LOYALTY."

IDZUMI.

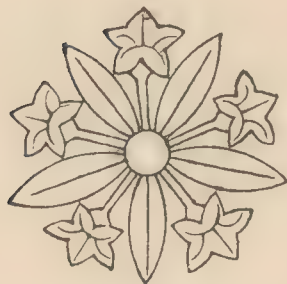


CREST OF PRINCE OKABE, OF IDZUMI.



THIS province is rendered interesting by the tradition that it is the birthplace of Gioki, who is said to have introduced the potter's wheel from China in the eighth century. However this may be, nothing more in connection with the industry is recorded until we reach the close of the sixteenth century, when the factory of Sakai was established at the town of Minato, where the wares known by that name have since been made. During the earlier years of the kiln, the productions consisted probably of the usual utensils for *chanoyu*, and it is said that the factory came into note by making ash trays which struck the fancy of the *chajin*, but it is probable that the artistic faïence which is known as Minato ware was not made until the beginning of the present century. The objects which have come under our notice are all of a porous faïence, covered with dull glazes, yellow and green, much after the style of the Cochin China wares, and sometimes blue, white and gold are introduced.

CHIKUGO.



CREST OF THE PRINCE ARIMA, OF CHIKUGO.



OBJECTS for *chanoyu* have been made at Yanagawa in this province since the close of the sixteenth century; they are of a soft light-coloured clay, somewhat similar to that employed in Minato ware; the potters here were also known for their skill in making *horoku*, a pan in which tea is dried, and for ornamental tiles which were presented to Tokugawa Shogun. Ordinary wares are still made.

ONE OF THE TAKARA-MONO.
THE TAMA.

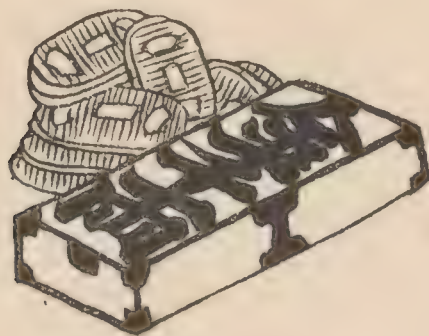
IGA.



CREST OF PRINCE TODO, OF TSU.



COARSE wares, similar to those made at the Shigaraki kiln in the adjoining province of Omi, have been made at the Uyeno factory for centuries, but nothing appears to have been produced except the commonest objects for domestic use or for the tea ceremonies, although some of the wares have been dignified by names associating them with noted *chajin*, or the *daimio* of the district, such as *Yenshiu Iga* and *Todo Iga*.

ONE OF THE TAKARA-MONO.
THE KOBAN-NI-HAKO.

HARIMA.



CREST OF PRINCE SAKAI, OF HARIMA.



ACTIVE records state that the industry of potting was for the first time practised in this province at the town of Himeji, in the period of Tempo, 1830 to 1843, but this is incorrect, for we have two identified examples, one of porcelain with *sometsuke* decoration, dating from the first half of the seventeenth century, and the other a dish of glazed pottery, made at the village of Miako in the opening years of the present century. Probably the art of making porcelain was revived at Himeji at the time stated, and objects made in imitation of Hizen ware were produced which are known as Tozan ware, after the hill from which the material was drawn. In the earlier part of this century, however, some Kyoto potters, amongst them a member of the clever Dohachi family, instructed the local potters, who are said to have produced some wares of merit. At the present day, nothing but common articles for local use are made.

TAMBA.



CREST OF PRINCE AOYAMA, OF TAMBA.



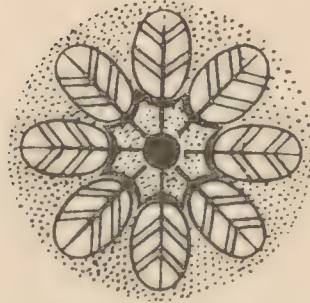
I

T is said that pottery was made in this province as early as the fifth century but we find nothing in the records referring to the matter until the sixteenth century when stoneware vessels, now known as *Ko-Tamba*, were made. *Chanoyu* utensils, especially the water jars, were made during the seventeenth century, but the examples catalogued serve only to show how rude the objects were which fascinated the minds of the *chajin*.

In the present day nothing but common wares are produced.

ONE OF THE TAKARA-MONO.
THE KAKUREMINO.

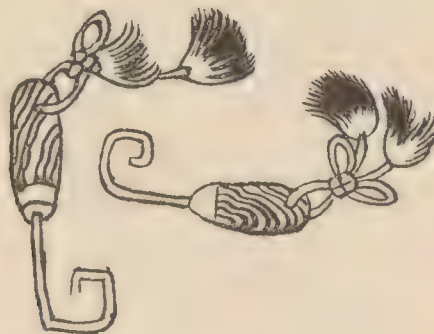
TOTOMI.



CREST OF PRINCE INOUE, OF TOTOMI.



FACTORY was established at Shitoro in this province, for the manufacture of tea utensils, in the sixteenth century, and at a subsequent period that ubiquitous *chajin*, Kōbōri Masakazu, referred to in the remarks about the Shigaraki and other kilns, influenced the style of the wares which were made. The result was the usual coarse pottery or stoneware vessels, glazed or partially glazed, which were so abundantly produced during the seventeenth and eighteenth centuries throughout the country; those made at Shitoro appear to have been particularly inartistic and rough, both as regards potting and glaze.

ONE OF THE TAKARA-MONO.
THE KAGI.

TSUSHIMA.



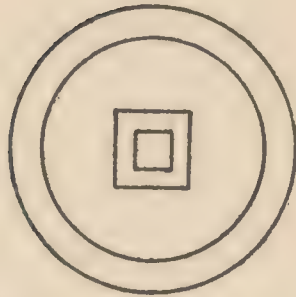
THE CREST OF PRINCE SO, OF TSUSHIMA.



THE introduction of the industry into this island appears to have been of recent date, for nothing is heard of it until the period of Bunkwa, 1804 to 1817. A kiln was established at the village of Shiga, where faïence after the Corean fashion, and porcelain decorated chiefly with blue, were made, and we believe the industry is still carried on there.

ONE OF THE TAKARA-MONO.
THE MAKIMONO.

SETSU.



THE CREST OF PRINCE KUKI, OF SETSU.



HIS province is rendered interesting by its having been the principal seat of the manufacture of *Seiji yaki*, or celadon ware, in Japan.

In 1690, Prince Kuki established a factory at Sanda for the purpose of making this ware. His artists were very successful and although they did not attain to the excellence of the best Chinese models, they produced works of considerable merit, as may be seen by an inspection of the group catalogued. The clay employed is light brown in colour, hard, and of a close fine texture, and the objects, nearly always of small size, consist of statuettes, flower vases, perfume burners, bowls, and so forth; they are often ornamented with designs in relief, over which the celadon glaze is applied. The earlier specimens are particularly satisfactory in manipulation and glazing but for a considerable time past there has been a decadence in these respects, and now only poor wares are produced.

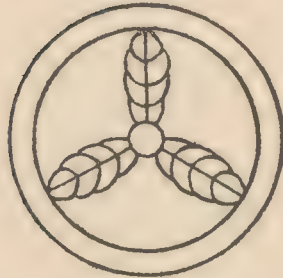
At Osaka and Hiogo, also in this province, common pottery for the use of the people has been made which

merits no particular notice. Osaka, the commercial capital of Japan, has, however, long been known for its dealers in pottery of all kinds, and at Kobe, the foreign settlement in the vicinity of Hiogo, an extensive industry is now carried on in the decoration of faïence made in Kioto, and elsewhere, for export. It is these wares, crowded with figures of saints resplendent in colours and gold, which are now so largely sent abroad. One of the principal shops is that of Mr. Ikeda, to whom the Collector is indebted for the flower vases described in the catalogue, which are good representations of the wares referred to.

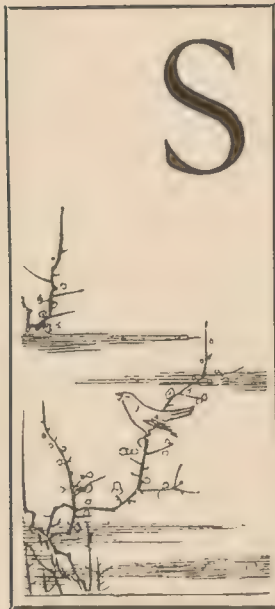


THE PATRIARCH DARUMA.

TOSA.



THE CREST OF PRINCE YAMANOUCHI, OF TOSA.



SHOHAKU, a pupil of Ninsei, the Kioto artist, is said to have opened a kiln in this province during the second half of the seventeenth century, and a coarse faïence, covered with opaque white glaze ornamented with designs in black, known as Odo ware, was made. We have not seen any examples of the early ware, but a specimen answering to the above description, dating from the period of Bunkwa, 1804 to 1817, is catalogued, and it serves to show that no great proficiency had been attained during the time the kiln had been in existence. It is now extinct.

ONE OF THE TAKARA-MONO.
THE UCHIWA.

IWASHIRO.



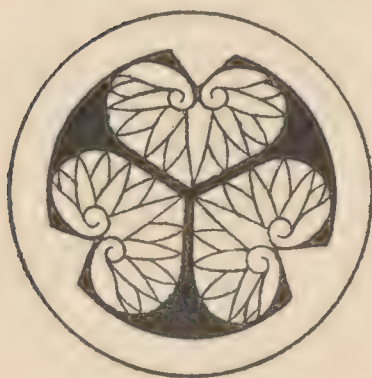
CREST OF PRINCE MATSUDAIRA, OF AIDZU.



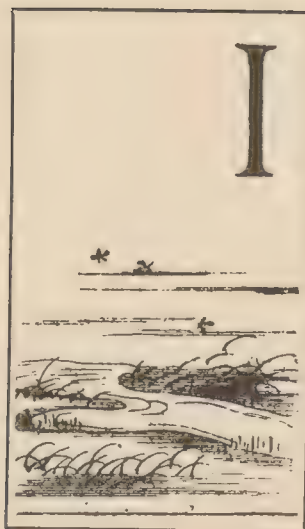
IN this province there is little found of interest in connection with our subject. Beyond the ordinary pottery made for two centuries past for the daily use of the people, we find only a common porcelain, decorated *sometsuke* fashion, made at Wakamatsu, known as Aizu ware, that being the name of the castle of the *daimio*. The earlier pieces are the most satisfactory, and may be distinguished from the modern by the use of russet-brown in conjunction with the blue. The kiln was opened in 1868.

ONE OF THE TAKARA-MONO.
THE TSUCHI.

IDZUMO.



CREST OF PRINCE MATSUDAIRA, OF IDZUMO.

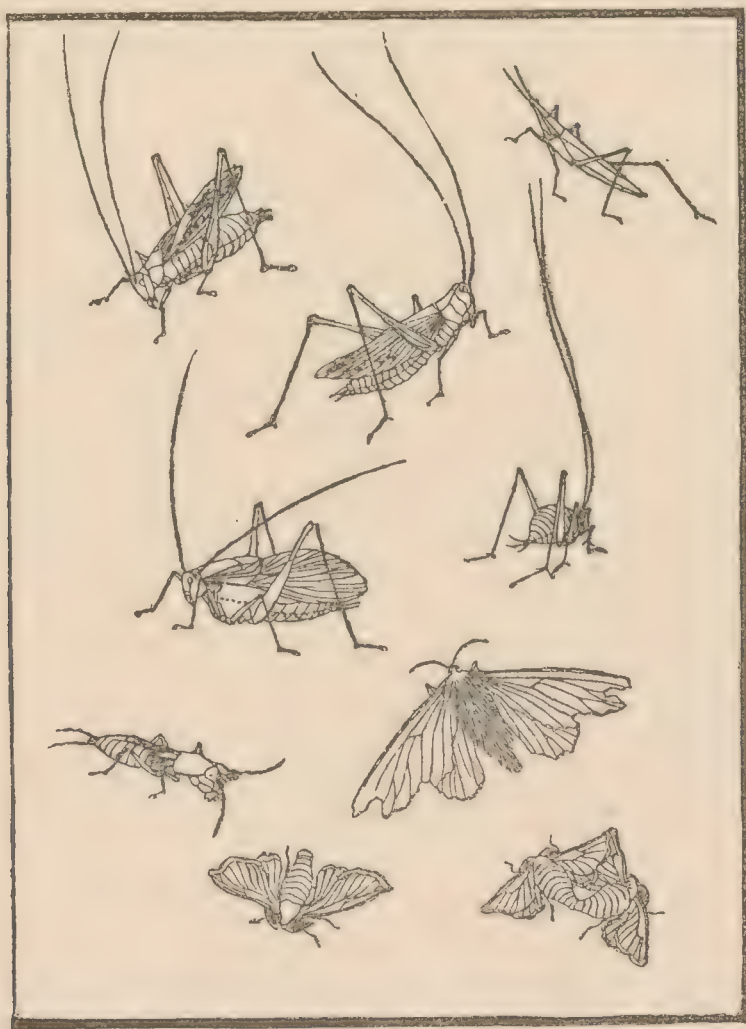


IT was to this province that Nomi-no-Sukune sent for members of the clay-workers' tribe, as related in Chapter II, that they might make images of clay to bury around the tombs of the dead chieftains.

The principal factory in modern times has been situated at the town of Madsuye; it was established in the middle of the seventeenth century in the district of Giozan, by a Nagato potter who, bringing his clay and materials for glazes from Hagi, made tea cups, bowls, dishes, and so forth, for *chanoyu*. They were known as Giozan wares, and two *chaire* are catalogued which show that they differed in no important respect from such objects produced elsewhere at the same time.

The manufactures which are now chiefly associated with the province are those known as Fujina ware, a buff faïence of a close grained quality, very similar to that made in Awadji, and, like that, potted with extreme care;

it is noticeable for the glazes which are used; they are singularly transparent and brilliant, having a highly satisfactory effect upon the delicate yellow faïence, and the crackled surfaces afford an admirable ground for the customary decoration, generally of insects, butterflies, and so forth, in various colours. The painting, however, is generally of a poor order, and the enamel colours used are weak and by no means satisfactory. Occasionally chocolate or green glazes are used without the addition of any decoration, and the skill with which these brilliant glazes are applied produces a good effect. All these wares have been made during the present century.



CHU-RUI NO-DZU. INSECT-STYLE OF DECORATION.

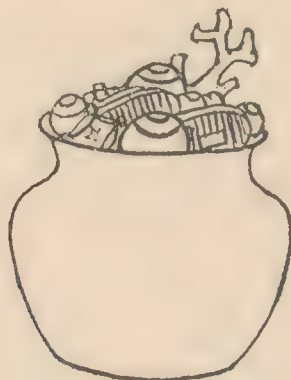
SUWO.



THE CREST OF PRINCE MORI, OF SUWO.



OUR information about the industry as practised in this province is most meagre, and it is improbable that it was pursued to any extent beyond the making of common wares for daily use or for the *chanoyu* ceremonial. It is, however, celebrated for its Tada *yaki*, one of the rarest and most beautiful of ceramic wares of the country, of which the kindness of a Japanese friend, a native of this province, enables me to catalogue a specimen which had been an heirloom in his family for generations; it is a dish of buff pottery of very fine texture, covered with an opaque grey glaze, which is crackled in an altogether perfect manner.

ONE OF THE TAKARA-MONO.
THE KOTSUBO.

SURUGA.



CREST OF PRINCE MIDSUNO, OF SURUGA.



HIS province, known chiefly as the place where the coverings of finely-split bamboo are applied to the small cups of Mino porcelain which have been decorated in Tokio, is rendered more interesting by its association with the Tokugawa Shogun. Shiduka, a town on the Tokaido, the great highway of the empire, was chosen by Iyeyasu as his retreat when he delegated to his son the duty of carrying on the government at Tokio, and here his successors have, until recent times, retired from the busy city for rest and repose, no doubt accompanied by the artists and the scholars who surrounded them at their court. Iyemori, the Shogun who ruled from 1787 to 1837, a well known patron of the arts, invited to his retreat the most renowned potters of his day to make wares for him, which they or some other of his artists would decorate. Three examples of these interesting works are catalogued: one a *chawan* of faïence, most delicate in texture, potting, and crackle, upon which the artist has not ventured to place his seal, satisfied, no doubt, with the

honour of making such an object for the Shogun; the other pieces, of lesser beauty, bear the stamp of Kinkozan, the Kyoto potter. They are all decorated, in gold and colours, with the crest of the Shogun and some simple floral patterns. It may be mentioned that Keiki, the last of the Shogun, retired to Shiduka when he was removed from his office in 1868.



TAKE.—THE BAMBOO.

IWAKI.

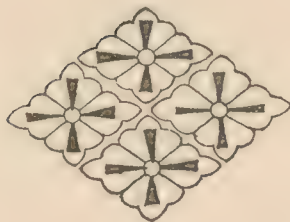


CREST OF THE PRINCE OF NAKAMURA, OF MUTSU.

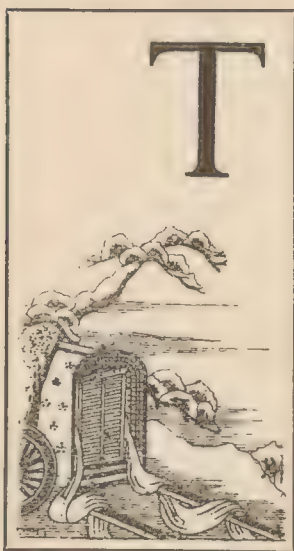


FACTORY has existed at Nakamura, in this province, since 1650. The ware produced at this kiln is of a sandy brown or grey clay roughly fashioned, in nearly all cases by hand, and covered with a greenish and grey speckled glaze. It is known as Soma ware, the name being derived from Soma Yoshitane, the lord or prince of Nakamura, who is said to have requested Naonobu, a famous Kano artist, to draw one of his crests, a galloping horse, as a decoration for the *chawan* and other objects produced at his factory. This ware is of little interest, except as an illustration of the rude pottery which, by its association with the tradition referred to, has commended itself to the fancy of the *chajin*, for it is devoid of beauty in material, form, and decoration alike.

YAMATO.



CREST OF THE PRINCE OF KORIYAMA, OF YAMATO.



THE native records give little information concerning the industry as practised in this province, which is associated with the earliest history of Japan, for it was the battle field on which JIMMU vanquished those who occupied the land before he came.

Passing by the ancient traditions which state that it was here that Nomi-no-Sukune made the clay figures previously referred to, we find that Nonomura Ninsei opened a kiln known as Akahada, at Koriyama, where some coarse wares were produced. The kiln was afterwards closed and not re-opened until 1801, when Yanagizawa Giozan, the *daimio* of Koriyama, revived the industry. The clay employed is light yellow, of a friable nature, and is covered with opaque glaze which is very minutely crackled; upon this surface landscapes, much after the style of Yedo Banko ware, and also floral compositions are painted, generally in rather weak colours, the only pronounced one being a bright red which is a characteristic of the ware. These pieces are generally stamped with the name of the factory, Akahada *yama*.

赤
唐
山

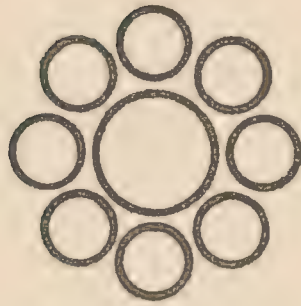
AKAHADA YAMA.

Another kiln, situate at Kaseyama, near to Nara, the ancient capital of the MIKADO, made wares in imitation of those produced in Hizen, but nothing definite is known about its work, and it is now extinct.



A COURT MARSHAL AND HIS SERVANT. TWELFTH CENTURY.

HIGO.



CREST OF THE PRINCE OF HIGO.



ALTHOUGH pottery has been made in this province for centuries the industry did not assume any importance until the close of the sixteenth century, when Kato Kiyomasa returned from the campaign in Corea, bringing with him a potter named Sonkai, who commenced the manufacture of *chawan* much after the style of the *Seto-kusuri* ware of Satsuma.

Sonkai assumed the name of Agano Kizo and, subsequently, a kiln was established at Shirno Toyohara for the manufacture of more artistic pottery. This took the form, almost exclusively, of the ware known as Yatsushiro, which has come to be one of the most prized of the ceramic productions of Japan. The clay employed is an extremely dense faïence, or semi-porcelain, of very fine texture which is coated with a thin film of grey clay by immersion in slip; upon this beautifully tinted grey surface delicate diaper and other designs are engraved, the spaces being filled in with white clay after the *mishima* style, and the whole is finally covered with a thin

and finely crackled varnish. Several early examples of great beauty are included in the catalogue, some of which have been decorated since they left the Shirno Toyohara kiln with colours and gold, the outlines of the original designs being followed by the painter. This custom of subsequently painting the early examples of *mishima* ware is not uncommon in Japan but, although the added decoration is often beautiful, and sometimes appropriate, it seldom harmonizes with the refined and severe taste of the original work.

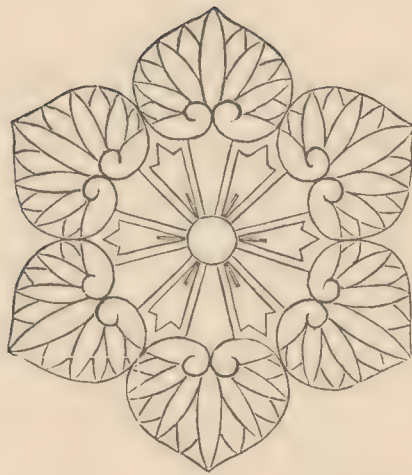
During the last century *okimono* of various forms were made of similar clay to that used in the Yatsushiro ware but without the inlaid decoration, their surfaces being covered with brown and grey glazes fired at a very high temperature after the manner of the Takatori factory.

The Shirno Toyohara kiln still makes pottery of the same character, but so far as we have seen, it is much inferior to the older work.

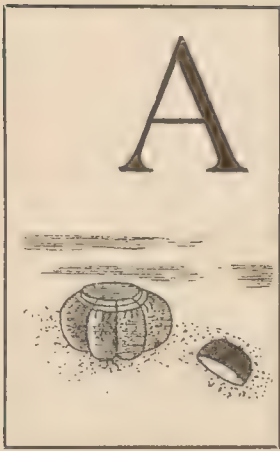


A SHOJO.

KII.



CREST OF THE PRINCE OF KII.



FACTORY was established at the town of Wakayama during the seventeenth century, but nothing is known about the wares produced there until the real work of the kiln commenced in the period of Tempo, 1830–1843, when Nariyuki, the Prince of Kii, invited a member of the Yeiraku family of Kioto to come and superintend the factory. He appears to have imitated the glazed porcelains of China, using as a base the fine and hard faïence made of the clay found in Kii; the results were not very satisfactory, the glazes, chiefly purple, yellow and blue, altogether lacking the brilliancy of those produced by the Chinese potters upon a porcelain base and fired at a much higher temperature than the faïence of Yeiraku permitted; a typical example of this potter's work is shown in a dish marked with the stamp *Sanrakuyen*. The glazed wares referred to above,



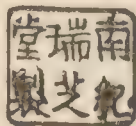
SANRAKUYEN SEISU.

Made by Sanrakuyen.

and others splashed with grey and brown, are now being made in immense quantities, chiefly in the shape of bottles and small vases, for export, and from the specimens included in the catalogue it will be seen that the glazes now employed are of brighter and more garish hues than those used by Yeiraku.

A work in faïence, made in imitation of Delft, and decorated in blue after the style of the Dutch work which is also catalogued, is interesting as an example of Japanese copyism from an European copy of Chinese decoration.

The most beautiful of all the wares made in this province are those of the Otokoyama kiln, which is now extinct. We are without any definite information as to the time when it was founded, but we know that its artists were under the patronage of the prince of the province, and an example has come to us of their work in a vase of remarkable beauty, both as regards the potting and glazing; it bears the stamp of the artist, Zuisido, but we



NANKI, ZUISIDO SEISU.

*Made by Zuisido, Nanki,**The latter being another name for the Province of Kii.*

are without information as to the date of its manufacture. It is of light grey pottery of extremely fine quality and hard texture; the surface is modelled in the most masterly

manner with leaves and flowers of *botan*, in relief, and the whole is covered with celadon glaze of the highest possible beauty, not inferior to the best Chinese works of this description.



TSURU—THE CRANE.

EXAMPLES OF POTTERY

In

THE BOWES

COLLECTION.



EXAMPLES.

PREHISTORIC POTTERY.

1. A fragment of a vessel dug out of the Shell Mounds of Omori.

It is of light reddish clay, finished smooth upon the inner side, and ornamented with rude scorings upon the exterior. *Length* $4\frac{1}{8}$ in., *breadth* $3\frac{1}{8}$ in., *thickness* $\frac{1}{16}$ in.

2. Another fragment from the Omori Shell Mounds.

Probably the handle of a vessel. The clay is coarser and of a greyer tint than that in the preceding specimen. The inner surface is smooth, whilst the exterior is scored with horizontal grooves, and ornamented with small notches made with a stick or some blunt instrument. *Length* $3\frac{5}{8}$ in., *breadth* $2\frac{1}{2}$ in., *thickness* $\frac{9}{16}$ in.

3. A fragment from the Shell Mounds of Okadaira, in the province of Hitachi.

Of dark coloured clay; the interior surface is smooth, whilst the exterior is divided into horizontal bands, one of which is smooth, and another scored with oblique lines running from a row of dots. *Length* 3 in., *breadth* 3 in., *thickness* $\frac{1}{4}$ in.

4. The broken bottom of a pot from the Okadaira Mounds.

It is of coarse reddish-grey pottery. The form is circular, and upon the bottom appears the impression of a mat, a very general feature in these deposits. *Diameter* $2\frac{3}{4}$ in.

5. A fragment from the Okadaira Mounds.

It has apparently formed part of the neck of some vessel. The clay is dark grey, with a slightly reddish tint. The interior and exterior are both finished with a smooth surface, but the latter is ornamented with horizontal bands, as shown in the illustration. *Length* $4\frac{1}{4}$ in., *breadth* $3\frac{3}{4}$ in., *thickness* $\frac{5}{16}$ in.

The Collector is indebted to Mr. Watanabe, the President of the Tokio University, for the foregoing specimens which were selected from the University Collection.

6. A pot (*tsubo*) of thin reddish-grey earthenware, rudely potted by hand, and without any ornamentation beyond a few horizontal lines, and loops round the neck, and some notches round the mouth.

It is an example of the ware said to have been made during or before the time of JIMMU TENNO, 660 to 581 B.C. *Height* $4\frac{3}{4}$ in., *diameter* $3\frac{3}{4}$ in. (See Plate VIII.)

The Collector is indebted for this specimen to his friend Mr. Kawakami, who secured it from Mr. Hatakeyama to to whom it had come from the Collection of Mr. Kitano.

7 and 8. Part of the head of a figure dug up at Kawasaki, in the province of Musashi, together with a fragment of the tomb from which it was taken.

The figure is one of those which were made under the circumstances related in Chapter II, for burial around the graves of deceased chieftains in ancient times in place of their living servants. The custom of burying such figures



No. 10.

No. 13.

No. 12.

JIMMU AND GIOKI WARES.



No. 6.

No. 9

with the dead ceased in the time of Emperor Ojin, 270 to 312 A.D.

It is of soft reddish clay, unglazed, and it, along with the fragment of the tomb, is illustrated in Plate VI. *Height of the head, $8\frac{1}{2}$ in.; size of the fragment of the tomb, $10\frac{1}{2}$ by 11 in.*



ONE OF THE SEVEN GODS OF FORTUNE.

GIROGIN.

GIOKI WARE.

9. A dish (*sara*) of Gioki ware.

It was Gioki, a priest of the province of Idzumi, who is said to have introduced the potters' wheel into Japan about the eighth century.

This example of the ware was procured in Japan, and presented to the Collector by his friend Mr. Kato.

It is a deep circular dish of coarse light grey earthenware, very rudely potted, and showing traces of glazing in some parts.

Within a raised ring at the bottom of the dish are certain indistinct concentric lines, formed by a spatula or, perhaps by a wire, which may be the *itogui* form which is found more plainly marked upon the *chaire* made in Owari and other provinces 500 years later, an illustration of which is given upon page 100. *Diameter* $6\frac{1}{2}$ in., *depth* $2\frac{1}{4}$ in. (See Plate VIII.)



ONE OF THE TAKARA-MONO.
THE HOJIU-NO-TAMA.

HIZEN.

KARATSU WARE.

10. A tea-bowl (*chawan*), of Karatzu ware.

Procured in Japan for, and presented to the Collector by Mr. Kato, as an example of the productions of this kiln about the year period of Oyei, 1394 to 1427.

It is one of the bowls used during the ceremonial observance of *chanoyu*; it is made of coarse clay, rudely potted, and covered with a greyish celadon crackled glaze, under which floral designs are traced in green. The rim of the bowl, which has been broken in three places, has been repaired, no doubt by the loving care of the *chajin*, with gold lacquer. *Diameter*, $4\frac{1}{8}$ in. (See Plate VIII.)

11. A tea bowl (*chawan*), of dark grey pottery, rudely scored over the interior and exterior with *botan* flowers and sprays of *Kara-kusa*; it is roughly coated with yellow and white glazes, the latter being crackled. 16th century. *Diameter* $6\frac{1}{2}$ in.

12. A tea bowl (*chawan*), of fine buff pottery, very carefully potted, and coated with opaque cream-tinted glazes of singular beauty; that upon the interior is minutely

crackled, and that on the exterior is ornamented with a border of fringe character, and thirteen leaves of the *aoi*, impressed in the glaze and filled in with black, with a highly satisfactory effect.

This is a specimen of a pottery peculiar to this factory, known as *Kenjo Karatzu*, signifying that it was "Karatzu ware made for presentation to a superior." In this case, the presence of the *aoi* indicates that it was a piece presented to the Tokugawa family. 17th or 18th century. *Diameter*, $4\frac{3}{4}$ in. (See Plate VIII.)

SHOSUI WARE.

13. An incense box (*kogo*). An authentic example of the work of Gorodayu Shosui, who introduced the manufacture of porcelain into Japan during the year-period of Yeisho, 1504 to 1527. Presented to the Collector by Mr. Kato.

It is a small circular jar with the sides divided into eight fluted panels; the bottom of the jar and the rim upon which the cover rested are left in biscuit, whilst the interior and the body of the vessel are glazed; the exterior is decorated under the glaze with a band of circular rings, interlaced, executed in a cold blue, which is often found in the best specimens of *sometsuke* and *nishikide* ware subsequently made at the Hizen factories.

The piece does not bear any inscription, and the original

porcelain cover has been replaced by a wooden one, upon which the following inscription is written in ink:—

山
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作

YAMASHIRO NO, KOMA NO WATARI NO, HAKUGIOKU TSUKURU.

Meaning: *Made by Hakugioku, near Koma, in the province of Yamashiro.*

Hakugioku was, no doubt, the original possessor of the *kogo*, and made the cover for it. *Height of the jar* $1\frac{1}{2}$ in., *diameter* $1\frac{7}{8}$ in. (See Plate VIII.)

ARITA WARES.

KAKIYEMON WARE.

14. A tea bowl (*chawan*).

A work of Kakiyemon, who originated the decoration of porcelain in Japan in colours, other than blue, in the middle of the 17th century.

This specimen is of porcelain of great purity, fine texture and glaze; it is decorated with the representation of the *kiku*

crest of the MIKADO, one overlapping the edge of the bowl, and the other on the side, disposed upon a ground powdered with *kiku* flowers, a style of ornamentation known as *chirashigiku*, or scattered *kiku*. Diameter, $4\frac{3}{8}$ in.

The crests, outlined in blue under the glaze (*sometsuke*), as well as the *chirashigiku*, are rendered in *nishikide*, the colours employed being green, and reds of various tints, with gold. The decoration is purely Japanese in its character, being much more severe in its style than that upon the ware known in Europe as "Old Japan," subsequently made for export.

The forms shewn below are the crests referred to:—



15. A dish (*sara*), also the work of Kakiyemon.

Of porcelain, equally fine in texture and glaze. It is circular, and the edge is moulded in a wavy form; the decoration consists of a border of leaves, with three branches of *oumai*, and four studies of flowers with birds and insects in the centre; the subjects are *sakura*, *kiku*, and *kakitsubata*, a group of the two latter springing from a hedge of bamboo grass (*sasa*).

The colours employed are blue, under the glaze, with reds, green, and a little black, with gold, all over the glaze. Diameter $8\frac{1}{4}$ in. (See Plate I.)

16. A dish (*sara*), said to be by Kakiyemon, and decorated after his style.

The porcelain, however, is heavier than that of the two



No. 17.

No. 78.

No. 17.



No. 48.



No. 23.

No. 43.

No. 44.

No. 52.

preceding examples, and lacks the delicacy of texture and glaze which characterise them. The decoration, executed in enamel colours, entirely over the glaze, consists of a border of *botan* and *kiku* plants, growing amongst rocks, and surrounding a group of a pine tree (*matsu*), bamboo (*take*), and plum tree (*oumai*), a combination emblematical of longevity, strength, and sweetness, known as *Sho-chiku-bai*, and signifying together Good Fortune. The colours employed are various tints of red, green, yellow, and a blue of a purplish shade, with gold. *Diameter* $9\frac{1}{2}$ in.

“OLD JAPAN,” MADE FOR NATIVE USE.

17. Perfume burner (*koro*), of porcelain.

In the form of an oblong stand upon four feet supporting a receptacle for perfume, and surmounted by a pierced cover. The decoration, consisting of scroll work and of panels containing sprays of the *kiri* and *kiku* is rendered in white and gold upon a ground of deep red; in the perforated sides of the cover are four medallions, in two of which the *kiku* and *kiri* flowers again appear, and in the others *matsu* trees rendered in relief. The colours of this ancient piece retain their original brilliancy, but the gilding with which it was originally covered has nearly altogether disappeared. This example has been identified as having been made during the seventeenth century, and as being of a kind intended only for presentation in Japan. *Height* $4\frac{1}{2}$ in., *length* $3\frac{3}{4}$ in., *breadth* $3\frac{1}{4}$ in. (See Plate IX.)

18 and 19. Sake bottles (*sakatsubo*), of porcelain.

They are square, and have small necks. Upon the

sides are landscapes and sprays of the *kiku*, painted in gold and colours, green being used to a larger extent than is customary in the decoration of Old Japan. The colouring of these specimens strongly resembles that of the Chinese works of the Ming dynasty. *Height* $8\frac{1}{8}$ in.

20. Teabowl (*chawan*), of porcelain.

This example was sent to the Collector by Mr. Kawakami as a specimen of the finest quality of Old Japan, although not of the very earliest date, and was stated to have formed part of the treasures of a Buddhist temple. The exterior is decorated with flowers and leaves of the *kiku*, executed in gold upon a ground of powder-blue, with medallions filled with *kiku* and other flowers, painted in green, gold, and red, and with branches of *oumai* in red, purple, and gold; in the interior is a *kiku* crest, and a border containing *oumai* blossoms and branches of *take*. *Diameter* $4\frac{3}{8}$ in.

21 and 22. Pair of bowls (*hachi*), of porcelain.

The exteriors are decorated with the *sakura* and *hiyotandsuro*, and the interiors with dragons, the *uchiwa* fan and the *hiyotan*-gourd vine. The colours used are the dark



powder-blue found upon the oldest examples of this ware, pink, bright red and green. These pieces have been identified as having been made during the middle of the seventeenth century, and the dignity and simplicity of the ornamentation indicate that they were intended for use in Japan. *Diameter* $7\frac{3}{8}$ in.

The mark is painted in blue. DAI MING, MANREKI, NEN SEI. *Made in the period*

of *Manreki*, during the dynasty of *Dai Ming*, 1573-1619 A.D.; the Chinese mark of the Wan-li period.

23. Sake bottle (*sakatsubo*), of porcelain.

An early example of *nishikide* decoration executed in the Japanese style, altogether different to the florid ornamentation applied to the works sent to Europe by the Dutch traders.

The design employed is very simple, being merely a *hiyotan*-gourd vine, painted in cold blue, green, lilac and a deep red which is only found upon the earliest ware; gold is not used upon this piece. *Height* $8\frac{1}{2}$ in. (See Plate IX.)

24 and 25. Toilet bottles (*keshotsubo*), of porcelain.

These bottles formed part of a toilet service of a Japanese lady. They are square; on two sides of each are floral compositions, painted in blue, red and gold, and the other sides are covered by a fret pattern in gold upon a ground of light powder-blue, upon which *kiku* flowers are painted in red. *Height* $4\frac{5}{8}$ in.

26. Bowl (*hachi*), of porcelain.

It is decorated with bands of conventional ornamentation, executed in colours of peculiar depth and brilliancy; the colours employed are very dark blue, red, yellow and green, with gold sparingly introduced.

This example, procured from the Japanese Commissioners at the Vienna Exhibition of 1873, is a typical specimen of the *nishikide* ware made for use in Japan.

The following mark, which is painted in blue, under the glaze, appears to be an imperfect forgery of a Chinese seal. Illustrated in *Keramic Art of Japan*, folio, plate V; octavo, plate XIV. *Diameter* $9\frac{1}{2}$ in.



“OLD JAPAN,” MADE FOR EUROPE.

27. Bowl (*hachi*), of porcelain.

This, and the succeeding specimen, are interesting as examples of the Old Japan porcelain from which the decoration of much of the Worcester ware of a century ago was copied. The ornamentation consists of halves of



the *kiku* crest, very boldly executed in dark powder-blue, deep red and green, with gold very sparingly introduced. This example has been placed in the seventeenth century by Japanese authorities. Upon the bottom of the bowl, a sprig of *oumai* is painted in red surrounded by blue circles. Diameter $8\frac{1}{2}$ in.

28. Cover (*futa*) of a bowl, of porcelain.

Of the same date and decorated in a similar manner to the piece last described, except that in this case the ground is covered with floral designs, whilst in the other it is left undecorated. Diameter $6\frac{1}{2}$ in.



The mark, some flower of which we do not know the name, is painted in blue and red, in a blue circle.

29. Plate (*sara*), of porcelain.

Of the same period as the two preceding examples, and decorated in a similar manner, but green and gold are more freely introduced. Diameter $8\frac{1}{4}$ in.

30. Dish (*sara*), of porcelain.

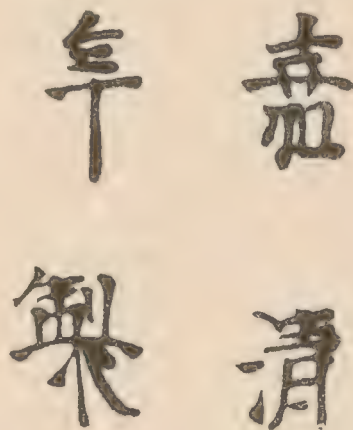
It is ornamented with a representation of a lady, who is seated, in a veranda, beneath a *sakura* tree, smoking. The colours employed are pink, dark blue, yellow, green, brown, and black, and gold is slightly introduced. *Diameter* $9\frac{5}{8}$ in.

31. Dish (*sara*), of porcelain.

In the centre is a flower vase containing the *oumai*, *sakura*, and *botan*, and the border of the dish is filled with four groups of flowers, painted in red, blue, and gold, disposed upon a ground-work of conventional ornamentation executed in deep blue. At the back are the rudely drawn sprays of flowers which so frequently appear upon the early examples of Old Japan porcelain. *Diameter* $10\frac{1}{4}$ in.

32 and 33. Covered bowls (*futamono*), of porcelain.

These specimens illustrate the purest work of the best period of Old Japan ware. Upon a ground-work of diaper pattern, executed in a delicate-toned red, are powdered numerous medallions of dark blue, upon which are outlined in gold the *kiku* crest, fret and floral designs, and landscapes; at the foot of the bowls, and upon the covers, are bands of floral ornamentation. Besides the colours already named, green is employed in the decoration of these interesting examples. The mark is painted within a circle, in blue, upon the bottom of the bowls. KASEI NEN SEI. *Made during the period of Kasei, A.D. 1522-1566. A forgery of the Chinese mark of the Kia-tsing period. Diameter* 9 in., *height* $5\frac{3}{4}$ in.

34. Plate (*sara*), of porcelain.

Ornamented with a fan-shaped medallion containing a landscape and wisteria (*fuji*) disposed upon a ground covered with sprays of the *kiku*. *Diameter* $8\frac{1}{4}$ in.

35. Bowl (*hachi*), of porcelain.

It is formed of sixteen fluted compartments, springing from a large *kiku* flower in the centre and decorated with several smaller *kiku*, modelled in relief, which are irregularly powdered over the exterior and the interior of the bowl after the *chirashigiku* style; the fluted compartments are painted with diaper and other conventional designs.

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This example is interesting on account of the number and variety of the colours used in its decoration. There are, in addition to the red, dark blue, and gold, with which Old Japan ware is generally decorated, sky-blue, light green, lemon yellow, purple, and black. The mark is painted in blue. DAI MING, MANREKI, NEN SEI. *Made in the period of Manreki, during the dynasty of Dai Ming, 1573-1619 A.D., the Chinese mark of the Wan-li period.*

Illustrated in *Keramic Art of Japan*, folio, Plate V; octavo, Plate XIV. Diameter $7\frac{1}{4}$ in.

36. Dish (*sara*), of porcelain.

The border is modelled in the form of *kiku* leaves, and is divided into four compartments, in which, as well as in the centre of the dish, the *sakura*, *hagi*, *take*, and *oumai* are painted in *nishikide* fashion. Diameter $8\frac{1}{2}$ in.

37. Covered bowl (*futamono*), for cakes, of porcelain.

It is modelled in the form of a *kiku* flower, each of the leaves being decorated with sprays of the *botan* and *kiku*. A portion of the surface is covered with diaper patterns. The colours employed are pale blue, pink, and red, with gold freely introduced. Diameter $5\frac{3}{4}$ in.

38. Cup with plate (*chawan* and *sara*), of porcelain.

Both pieces are modelled after the fashion of the preceding example. The decoration is conventional, and is

executed in very cold-toned blue, deep red, pink, and gold. *Height of cup* $2\frac{7}{8}$ in., *diameter of saucer* $6\frac{1}{2}$ in.

39. Jar (*tsubo*), with cover, of porcelain.

It is decorated with medallions filled with landscapes executed in cold-toned blue, and disposed upon a ground-work of flowers and foliage rendered in red, blue, and gold. Illustrated in *Keramic Art of Japan*, folio, Plate VI. *Height* $23\frac{1}{4}$ in.

40 and 41. Pair of jars (*tsubo*), with covers, of porcelain.

These examples, like the preceding specimen, show less of European design in their decoration than is usual in Old Japan ware. They are ornamented with irregularly-shaped medallions of floral scroll-work executed in blue of an unusually cold tone; on the bodies of the vases are drawn, in a vigorous and somewhat rude style, *ho-ho* amidst *kiku* and *botan*; the covers are surmounted by eagles (*washi*), which are resting on the branches of the pomegranate (*jakuro*) tree. *Height* $25\frac{1}{4}$ in.

42. Plate (*sara*), of porcelain.

Decorated with a flower vase in the centre of a border of floral ornamentation executed in red, blue, and gold. *Diameter* $8\frac{7}{8}$ in.

43. Vessel for holding water (*midzugame*) of porcelain.

This object is somewhat like an urn, having an orifice in the lower part for the insertion of a tap; it is a form which is frequently seen in Old Japan ware made for Europe, but in Japan such vessels are unknown; it was made for the Dutch traders, and was probably used in Holland for holding water to pour upon the hands. The vessel is supported upon three figures of Japanese women; The body is decorated with numerous cranes and with the *Sho-chiku-bai*, the whole being modelled in relief and painted in green, blue, brown, black, purple, and red, with a little gold. *Height* $16\frac{1}{4}$ in. (See Plate IX.)

44. Ornament (*okimono*), of porcelain, in the form of the figure of a Japanese young lady.

She is dressed in a *furisode*, or dress with long pendant sleeves, and around the waist is the *obi*, a wide sash which the women of Japan wear. The hair is dressed in the *shimadawage* fashion, a style in vogue amongst young ladies. The costume is decorated with *botan* and *kiku* flowers, broadly rendered in dark blue and dark red, with slight touches of gold, and, upon the *obi* the *aoi* or hollyhock leaf is painted in red. This figure is interesting as showing the style of dress at the period of its manufacture, the seventeenth century. *Height* $14\frac{1}{2}$ in. (See Plate IX.)

45. Dish (*sara*), of porcelain.

Decorated in dark blue, red, and gold, with a vase containing the *botan* and *susuki*, and surrounded by a border, consisting of sprays of the *sakura* and *botan*. *Diameter* $12\frac{3}{4}$ in.

46. Plate (*sara*), of porcelain.

Decorated with flowers in gold and colours. *Diameter* $8\frac{1}{2}$ in.

ARITA WARES.

47. Dish (*sara*), of porcelain.

Decorated in deep blue with a representation of the *Kara-shishi*, rendered in the Japanese fashion, amidst clouds and leaves of a shrub, probably the *basho*, or banana. This example has been identified by a Japanese expert as

sometsuke work made at Arita in the middle of the seventeenth century. *Diameter* $14\frac{1}{4}$ in.

48. Perfume Burner (*koro*), of light brown pottery.

The vessel is circular and has a cover in which there are pierced apertures, a large one for the admission of the pipe when it is desired to light it at the charcoal which is placed in the bowl, and three smaller ones for the escape of the fumes. The decoration is of an unusual character; it consists of two four-clawed dragons, one on either side of the bowl, and masses of clouds upon the cover; these forms are rendered in highly raised enamels upon the unglazed and otherwise undecorated body of the work; the colours are white and red relieved with gold. Mr. Fukagawa, the chief of the Arita potters of the present day, informed the Collector that this work was made in Arita during the latter half of the seventeenth century, and that it must have been intended for the private use of one of the princes. He considers it to rank with the choicest of Japanese ceramic wares. *Height* $4\frac{3}{4}$ in.; *breadth* $7\frac{3}{4}$ in. (See Plate IX.)

49 and 50. Pair of bowls (*hachi*), of porcelain.

Decorated after the style of Old Japan ware, with medallions containing diaper patterns and the *ho-ho*, disposed upon a ground which is covered with sprays of the *kiku* and *botan*. These examples date from the first quarter of the eighteenth century and mark a decadence, as regards colouring and drawing, from the earlier works of the Arita decorator. *Diameter* 6 in.

51. Vessel for washing pens in (*hitsusen*), of porcelain.

The vessel is in the form of a circular *sake* jar and is decorated in bright green, dark brown, purple, red, black, blue, yellow and gold, with a band showing the *shojo* dancing and carrying *sake* ladles and cups from which they are drinking the beverage. Around the upper part of the

jar is a band of ornament showing the *sake* overflowing and running down its sides. The prevalence of bright green and yellow in this piece, and the subject with which it is decorated, indicate a distinct departure from the works known as Old Japan ware. It is marked, in blue, with the seal of the Chinese period of the Khien-long, A.D. 1736-1795, and it was probably made during the earlier years of that period.



DAI THSING, KENRIU NEN SEI. *Made in the period of Kenriu, the dynasty of Dai Thsing, A.D. 1736-1795. The mark of the Chinese period of Khien-long. Height 4½ in.*

52. Ornament (*kazaritsuke*), of porcelain, in the form of Hotei, the patron saint of children, seated upon a drum; he is shown with one child at his feet and another upon his knee, whilst his face beams with good humour.

The drum is slightly touched with red in imitation of the wood of which it is made, and the garments of the figure are pointed with red, green and black, but most of the surface is white and untouched. Made by the Fukagawa family at Arita about A.D. 1775. *Height 6¾ in. (See Plate IX.)*

53. Ornament (*okimono*), of porcelain.

Two *Kara-shishi* upon a rock. The animals are modelled in the Chinese style and the general feeling of the colouring is more Chinese than Japanese. Gold is largely introduced and pale blue and vivid green are used. This piece, and the two dishes next described, were made at Arita by the Fukagawa family during the latter part of the eighteenth century and they mark a distinct change in the character of the Arita painting upon porcelain. *Length 8 in.*

54. Dish (*sara*), of porcelain.

It is decorated with conventional floral designs and with

landscapes, executed in pale blue, red, and a little brown, upon a gold ground. Illustrated in *Keramic Art of Japan*, folio, plate VII.

The mark appears to be an imperfect forgery of a Chinese dynastic seal. Diameter 16 in.



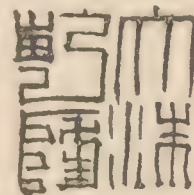
55. Dish (*sara*), of porcelain.

Decorated with bold floral sprays upon a groundwork of diaper patterns, and surrounded with a border of conventional design executed in light blue and gold upon a ground of darker blue. Illustrated in *Keramic Art of Japan*, folio, plate VII. Diameter 18 in.

56-58. Bowls (*hachi*), of porcelain.

They are octagonal in form and the exterior of each is decorated with eight of the *rakan* painted in colours and gold upon a bright vermilion ground. In the interior is a rude representation of the *kirin*. Made at Arita about A.D. 1830.

The mark is painted in black; it is a forgery of a portion of the seal of the Chinese period of Khien-long, A.D. 1736-1795. DAI THSING, KENRIU. Diameter $7\frac{1}{2}$ in., 6 in., and $4\frac{7}{8}$ in. respectively.



59. Teabowl (*chawan*), of porcelain.

The decoration of this example is of a similar character to that of the preceding pieces and it is of the same date. Around the body sixteen Chinese boys are shown with fans, birds and dogs, engaged in sport. In the interior is a border and a conventional design in deep blue.

The mark is painted in blue. FUKI CHOSHUN. A phrase signifying *Fortune and Longevity*. Fuki means wealth, prosperity or luck, and Choshun, Long Spring. Diameter $4\frac{3}{8}$ in.



60. Plate (*sara*), of porcelain.

The centre is occupied by a circular medallion on which are rudely painted *ho-ho* and flowers, and around it is a border of diaper and floral ornamentation. The colours employed are those used upon Old Japan, and this piece and the three specimens following are imitations of that ware made at Arita about A.D. 1820.

The mark is the same as that on the specimen last described. *Diameter* $7\frac{1}{4}$ in.

61. Large teacup with cover (*futatsukichanomijawan*), of porcelain.

The colours employed are the same as in the preceding piece. The decoration consists of medallions in some of which are conventional floral designs, and in others *koro* are shown upon *dai* or stands, surrounded by *kiku* flowers and the *sodetsu*.

Painted in blue upon both pieces. FUKI CHOSHUN. *Fortune and Longevity. Diameter of the cup, $4\frac{3}{4}$ in.*

62. Teacup and plate (*chawan* and *sara*), of porcelain.

Decorated in deep blue, red, gold and green, with diaper and other patterns amidst which are groups of the *hagi*.

Painted in blue upon both pieces. FUKI CHOSHUN. *Fortune and Longevity. Height of cup, $2\frac{3}{8}$ in.; diameter of plate, $4\frac{5}{8}$ in.*

63. Bowl (*hachi*), of porcelain.

Decorated in red, blue, green and gold, with three medallions in which are painted the *oumai*, *botan*, and *kiku*, and with three representations of the *ho-ho*. *Diameter* $5\frac{1}{2}$ in.

64. Dish (*sara*), of porcelain, on which is painted a dragon from whose mouth issue flames, above which is

shown a landscape; in the lower part of the dish is the *tama* or sacred jewel.

The scene is an allegorical representation of the story of the search for the *tama* which was lost in ancient times. The colours used are green, brown, and red, and gold is freely introduced. The peculiar bright brick-coloured red which is used for the ground is one which was generally employed by the painters of Arita about A.D. 1830, when this dish was made.

The mark, painted in blue, is a forgery of the name of Gorodayu Shosui, who originated the manufacture of porcelain in Japan, in 1513.

GORODAYU KURE SHOSUI TSUKURU. *Made by Gorodayu Kure Shosui. Diameter 13¼ in.*

五良太車
是祥瑞造

65. Dish (*sara*), of porcelain.

Of similar work and of the same date as the foregoing example, but in this case the decoration consists of medallions containing a landscape with figures, and birds and flowers.

Painted in red. ZOSHUNTEI SAN HO TSUKURU. *Made by Zoshuntei San Ho. The name may also be read Zoshuntei Sampo.* Diameter 13¼ in.*

三保造
蔵春亭

66. Dish (*sara*), of porcelain.

Of hexagonal form; in the centre is a river scene, and on the border are numerous diaper patterns, and medallions containing floral compositions; the decoration is executed in low-toned colours and gold. This piece was made at the Fukagawa kiln, in Arita, during the earlier years of the present century. From the Paris Exhibition of 1867. *Length 15 in., breadth 12½ in.*

* Some writers state that San Ho lived at Mikawachi but the *Ko gei Shirio* places him in the Arita district.

67. Pen, or brush, holder (*fudetate*), of porcelain.

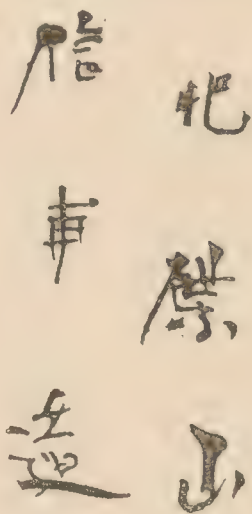
Formed of five circular jars joined; they are decorated with diaper patterns, in green and gold, upon a ground of the deep red referred to in the descriptions of the three preceding specimens. With it is a wooden stand, in which are spaces for the silken cords by which it may have been suspended. *Length 8 in., height 5 in.*

68. Bowl (*hachi*), of porcelain.

It is decorated, in the interior, with nine complete circular medallions, and four others overlapping the edge of the bowl, and on the exterior with eight medallions. These medallions are filled with flowers, birds, and studies of Japanese life. The colours used include weak blues and greens, and the bright red used upon examples Nos. 64 and 65. Gold is introduced, and portions of the designs are executed in highly-raised enamels. The colours employed in this piece resemble those found upon the modern Nagasaki porcelain, but this example belongs to a period before the European demand led to the debasement of this section of Japanese art.

The mark is painted in red.

HICHOZAN SHINPO TSUKURU. *Made by Hichozan Shinpo. Diameter 22 in., depth 8 in.*



69 and 70. Pair of Temple lamps (*toro*), of porcelain.

They are decorated, in colours similar to those employed in the preceding specimen, with dragons, *shishi*, and diaper patterns. These pieces are examples of the miniature objects used in the domestic shrines in Japanese houses. Illustrated in *Keramic Art of Japan*, folio, plate IX. *Height 16 in.*

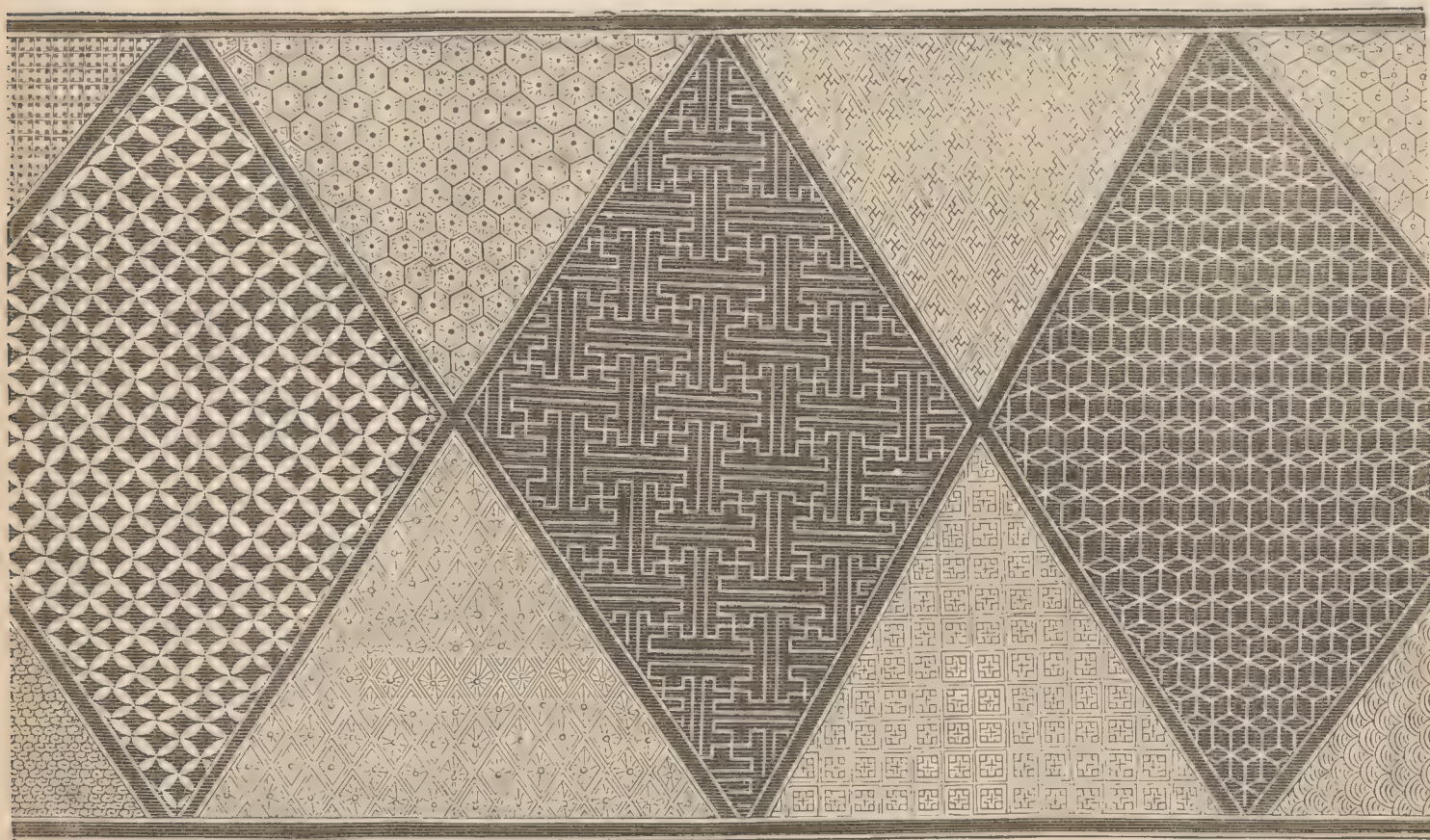
71 and 72. Pair of figures of a man and woman of

the middle class of Japan in the costume of their country. They are carefully modelled, and the colours used place these works in the same period as Nos. 68 to 70. The male figure is illustrated in *Keramic Art of Japan*, folio, plate IX.



Upon the back of each the crest of the Prince So, of the island of Tsushima, appears, showing that the people represented were vassals of the Prince named. Height $23\frac{1}{2}$ in.

73. Plaque, of porcelain, decorated in blue with eleven different diaper patterns, which are partially shown in the woodcut below. This piece is illustrated in *Keramic Art of*



Japan, where it is referred to as an example of the love of the Japanese artist for diaper work of every description. His invention never seems to fail him, however much he may indulge his love for variety. In covering a surface, he

seldom adheres to one design, but generally adopts several, distributing them in irregularly shaped compartments, fitting into, or overlapping, each other. This example was made at the Fukagawa kiln, not later than A.D. 1850. *Length* 30 in., *breadth* 14 in.

74. Bowl (*hachi*), of semi-porcelain, covered with a bright crackled glaze, upon which detached diaper ornaments are painted in red, green, and gold.

This piece is comparatively modern, and is apparently an imitation of Satsuma faience and decoration. *Diameter* $5\frac{1}{4}$ in.

75. Slop basin (*midzukoboshi*), of porcelain.

Covered with bright powder-blue glaze upon which conventional ornaments are outlined in gold. Comparatively modern. *Diameter* $3\frac{1}{4}$ in.

76. Hanging flower vase (*kakehanaike*), of porcelain.

Modelled in imitation of basket work and decorated with a *kabocha*, the pumpkin, painted in deep red and green and partly rendered in relief. *Height* 6 in.

77. Flower vase (*hanaike*), of semi-porcelain.

Decorated with blue with the *koi-no-taki-nobori*, or a carp ascending a waterfall. *Height* $9\frac{1}{2}$ in.

78. Rest for a pen or brush (*fudeoki*), of porcelain.

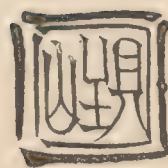
The workmanship of this example is very delicate. It represents a tiger upon a rock from which projects a branch of bamboo; the tiger is cleverly modelled in brown and black, the branch of bamboo is white, and the leaves are blue, edged with white. *Length* $5\frac{3}{4}$ in. (See Plate IX.)

79. Slop basin (*midzukoboshi*), of porcelain.

In the interior are fish and seaweed, and on the

exterior flowers, in relief, rendered in colours and gold.

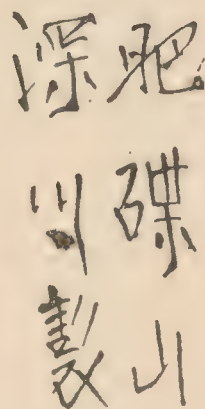
The mark is painted in blue, and is the maker's name, GENZAN. *Diameter* $5\frac{1}{8}$ in.



80 and 81. Dishes (*sara*), of porcelain.

Fashioned in the form of the *tai* and decorated with a representation of the fish in gold upon a pale red and white ground.

The mark is painted in red. HICHOZAN FUKAGAWA SEISU. *Made by Hichozan Fukagawa. Length* $15\frac{3}{4}$ in.



82. Water vessel (*midzusashi*), for use in *chanoyu*.

It is of stoneware covered with celadon glaze, crackled, upon which are painted in red, gold and green, the *kiku*, *botan*, *sazankuwa*, *nadeshiko* and *susuki*, with *cho* or butterflies. Made about 1860. *Height* 13 in.

83. Plate (*sara*), of old Arita porcelain, painted in Owari.

The decoration is in imitation of inlaid bronze; upon a dull brown ground a *Kara-shishi* and various conventional designs are drawn in gold and silver. The decoration is modern. *Diameter* 8 in.

84 and 85. Pair of jugs, of porcelain.

With the exception of a narrow border of blue round the bases of the jugs, the entire surfaces are covered with black lacquer, upon which there are painted, in gold with red slightly introduced, *ho-ho*, *kiji*, the *kiri* flower, and medallions filled with diaper patterns. Modern ware, made before 1865. *Height* 12 in.

86. Water pot (*midzusashi*), of porcelain.

Decorated in weak colours with medallions containing a junk and figures. Made for the Dutch market. *Height* 9 in.

87. Dish (*sara*), of porcelain.

Decorated upon a ground painted with diaper and floral patterns in blue, green, and the red named in the description of No. 64, with five medallions of black lacquer; the principal one, in the centre, is filled with a representation of the *koi-no-taki-nobori* painted in gold, and the minor medallions, which are on the border of the dish, are filled with landscapes. Modern.

The meaning of the mark, which is painted in blue, is not clear. Diameter 16 in.



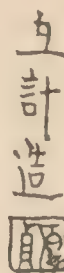
88 and 89. Teacups (*chawan*), of porcelain, the exterior of which are covered with chocolate glaze. Modern.

The marks are painted in blue. HIZEN, KUWAN YO. TOSHIKIAN KISO, SEISU. Made by Kiso Toshikian. The Government kiln, Hizen. Diameter $3\frac{1}{4}$ in.



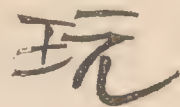
90. Bowl used for cooked vegetables (*choku*), of porcelain, upon which is painted in pale blue a representation of the Chinese scene *Chikurin no Hichiken*, the Seven wise men who retire to a bamboo forest for meditation.

The mark is painted in blue. GOKEI TSUKURU. Made by Gokei. The seal mark is the professional name of the maker, ATSUSADA. Diameter $3\frac{3}{4}$ in.



91. Dish (*sara*), for serving fish upon, of porcelain, covered with celadon glaze and ornamented with a representation of the *koi* painted in blue, green and gold, in slight relief. Modern.

The mark is painted in blue; the name of the maker, GWAN. Length $9\frac{1}{2}$ in.



92. Plate (*sara*), of porcelain, on which is painted, in deep blue, a group of seven Chinese boys engaged in sport and study. Modern.

The mark is painted in blue. SHIOMODO TIKUBA SEISU. *Made by Tikuba Shiomodo. Diameter 7½ in.*

作松
芭茂
装堂

93. Bowl (*hachi*), of porcelain, rudely painted with birds and flowers; amongst the latter are *sakura* blossoms. Modern. *Diameter 5¼ in.*

94. Dish (*sara*), of porcelain, upon which the map of Japan is painted in blue. Modern. *Length 11 in., breadth 9 in.*

95. Plate (*sara*), of porcelain, decorated with a dragon and geometrical designs, in red and gold, upon an indigo blue ground. Modern. *Diameter 10 in.*

96. Plate (*sara*), of porcelain, upon which are painted a *cho*, the *kiku*, *oumai*, and *botan*, in pink, green, yellow and brown, upon a ground clouded with gold. Modern. *Diameter 9 in.*

97 and 98. Pair of sauce bottles (*shitajiire*), of porcelain. They are painted with cranes and diaper patterns. Modern. *Height 5 in.*

99 and 100. Flower vases (*hanaike*), of porcelain. Decorated with garden scenes in which appear the *kiku*, *oumai*, *botan*, *asagao*, and *hageito*; they are painted in bright and garish colours, some of the flowers being rendered in raised enamels. Modern.

The mark is painted in red. HIZEN, ARITA, YAMAKA SEISU. *Made by Yamaka, Arita, Hizen. Height 14½ in.*

山
土
器
装
肥
前
右
田

101. Teacup with cover (*futatsukijawan*), of porcelain, painted in blue with medallions containing flowers and diaper patterns. Modern. From the Vienna Exhibition of 1873.

The mark is painted in blue. TOSHIKIAN KISO SEISU. *Made by Kiso Toshikian. Height of cup 3 in.*

喜三
年本
製庵

102. Teacup and plate (*chawan* and *sara*), of porcelain. The surfaces of these pieces are partially covered with a chocolate glaze, spaces being left in which the *botan* and *momo* are painted upon the white porcelain grounds in red, green, and blue. *Height of cup 1 $\frac{3}{4}$ in.*

103. Teacup (*chawan*), of porcelain, decorated with bands of diaper patterns, and a fret ornament, partly in raised enamels. Modern.

The mark is painted in red. KINYO SHA. *Kinyo factory. This painting establishment is in Tokio. Height 1 $\frac{3}{4}$ in.*

錦
空
舎

104. Covered cup, for cooked rice (*futatsukimeshijawan*), of egg-shell porcelain, decorated with landscapes painted in blue. Modern.

The mark is painted in blue. ZOSHUNTEI SAN HO TSUKURU. *Made by Zoshuntei San Ho, or Sampō. Height 2 in.*

三
保
達
荒
春
亭

105. Cup, cover, and saucer, in Chinese form (*futatsukijawan*), of egg-shell porcelain.

These objects are most delicately painted, over the glaze, in flat and raised enamel colours and gold. Upon the cup are groups of Chinese children engaged in play; upon the saucer are a male and female figure with a *sakura* tree in blossom and a shrub, probably the *cha-no-hana* or tea plant; upon the cover is another *sakura* tree. The colours used are varied and of delicate tints, and the entire decoration is a favourable example of the style of painting in vogue amongst the Tokio artists.

Modern Arita porcelain, painted in Tokio. From the Vienna Exhibition of 1873. *Diameter of saucer* $5\frac{1}{8}$ in., of *cup* $3\frac{3}{4}$ in.

106. Cup, cover, and saucer, in Chinese form (*futat-sukijawan*), of egg-shell porcelain.

These pieces also are specimens of Arita porcelain decorated in Tokio. Upon the cup and saucer the *shojo* are painted in brilliant colours over the glaze, and on the cover the *sake* ladle and cup are shown. Modern. From the Vienna Exhibition of 1873.

The mark is painted in red. TOKIO, YAMAMOTO SHIUGETSU YEGAKU. *Painted by Yamamoto Shiugetsu, Tokio.* *Diameter of saucer* $5\frac{1}{8}$ in., of *cup* $3\frac{3}{4}$ in.

東京
山本
月也

107. Cup, saucer, and cover, in Chinese form (*futat-sukijawan*), of egg-shell porcelain.

Decorated with circular medallions of diaper patterns, and with sprays of the *kiku*, in brilliant enamel colours. Modern.

The mark is painted in red. NICHIHIZAN FUKAGAWA SEISU. *Made by Fukagawa of Nichihizan.* *Diameter of saucer* 5 in., of *cup* $3\frac{3}{4}$ in.

深田
川肥
藏

108. Cup, saucer, and cover, in Chinese form (*futat-sukijawan*), of egg-shell porcelain.

Decorated in red and gold. Modern.

The mark is painted in red. HICHOZAN SHINPO TSUKURU. *Made by Hichozan Shinpo.* *Diameter of saucer* 5 in., of *cup* $3\frac{3}{4}$ in.

后肥
市碑
英山

109. Bowl (*hachi*), of porcelain.

Gaudily painted, in imitation of Old Japan, with the *sakura*, *kiku*, and *jakuro*. Modern, made by Fukagawa.

The mark is painted in blue and is simply the stamp of the maker. *Diameter* $5\frac{1}{2}$ in.

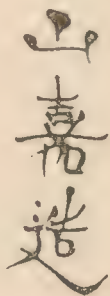


110. Bowl (*hachi*), of porcelain.

It is decorated in brown, gold, and weak-toned green and blue. In the interior is a moonlight scene with a group of stags (*shika*) and a branch of the *matsu* tree. Around the exterior are a number of tortoises (*kame*). Modern, made by Fukagawa. Diameter $9\frac{1}{2}$ in.

111 and 112. Flower vases (*hanaike*), of porcelain, of a cold grey tone with a crackled glaze, the divisions in which are artificially darkened by some colouring matter having been rubbed in. They are decorated with shrubs and flowers painted in colours and gold. Modern, made for the European market.

The mark is painted in red. YAMAKA SEISU.
Made by Yamaka. Height 13 in.



113 and 114. Flower vases (*hanaike*), of porcelain, decorated in blue with groups of children and men, engaged, some in sports and others in study. Modern. Height 15 in.

115 and 116. Pen or brush holders (*fudetate*), of porcelain.

They are decorated in pale blue with groups of the *sagi*, the snowy heron, amidst the *ashi* and the aquatic plant *omodaka*. Modern, made by Fukagawa. Height $6\frac{1}{2}$ in.

117 and 118. Flower vases (*hanaike*), of porcelain.

Examples of the decorated porcelain produced at the Arita factories since 1870 to meet the European demand. They have spreading necks with scalloped lips, and are painted in garish colours with male and female figures in medallions placed upon pale green grounds on which flowers and butterflies are painted. Height $12\frac{1}{4}$ in.

119. Dish (*sara*), of pottery.

In the form of two *kiku* blossoms, one of which overlaps the other. It is covered with a green crackled glaze upon which sprays of the *susuki* and *hagi* are painted in brown and dark green. Probably Arita ware. Length $6\frac{1}{4}$ in.

OHOKAWACHI WARES.

120. An ornament (*okimono*).

A statuette of *Gama Sennin*, or the Frog Saint, if we may so translate the word *Sennin*. This personage is always shown accompanied by a frog, which is said to have been his constant companion. In this representation the *Sennin* is shown seated upon the ground, playing with the frog, which has perched itself upon his head.

It is modelled in reddish-brown pottery of rather soft nature, and covered with brown glaze; it is partially draped in a robe of leaves, which were originally painted with red and green, and with gold, but the decoration is almost effaced by age.

This is an example of a ware highly prized in Japan, and native connoisseurs have identified it as one of the earliest productions of the Ohokawachi factory, which was established in the middle of the 17th century. Illustrated in *Keramic Art of Japan*, folio, plate L; octavo, XXXI. Height, $8\frac{5}{8}$ in.

121. An *okimono*.

The figure of Shoiki, beautifully modelled in brown stoneware of fine and close texture, unglazed.

This is the god to which the youth of Japan look for the spirit which will enable them to become brave and successful in war. He is here shown in the act of vanquishing an *oni*, or demon, who appears struggling beneath the hat of the god. Ancient ware, made during the 17th century. Illustrated in *Keramic Art of Japan*, folio, plate LI; octavo, plate XXXII. Height $5\frac{7}{8}$ in.

122. An *okimono*.

A figure, one of the *rakan*, of attenuated form. It is of dark brown stoneware of fine texture, and has upon it a tattered garment, rendered in thick celadon glaze, with here and there patches of gold. This example also is one of the earliest productions of the Ohokawachi factory. *Height 7 in.*

123. An *okimono*.

A statuette of the *Sennin Tetsukai*, modelled in rough brown earthenware, the body and members being glazed, and the garments unglazed. The figure is seated upon a rock, with open mouth exhaling his spiritual essence.

Ancient ware, dating from the middle of the 17th century.

Illustrated in *Keramic Art of Japan*, folio, plate LI; octavo, XXXII. *Height 12 in.*

124. A small dish (*kozara*), of Nabeshima porcelain.

A shallow bowl or tray, of porcelain of singular purity and beauty of colour and glaze.

It was presented by a Japanese friend as an example of the Nabeshima ware made at the private factory of the Prince of Hizen, at Ohokawachi, for presentation to friends.

This specimen, it is said, was made for the use of Yoshimune, the eighth Shogun of the Tokugawa family, who ruled from 1711 to 1744, and it is ornamented with five representations of his crest, two on either side of the exterior and one in the interior, and also with two groups of the *Kara-kusa* ornamental form; these subjects are executed with much skill in deep blue under the glaze. The upper edge of the border is touched with chocolate glaze, and around the foot rim the *kushide*, or comb-teeth border, is drawn in blue; this form, which invariably appears upon the choicest Nabeshima ware, is shown on the next page in an enlarged form.

Altogether, both from its intrinsic beauty and from its associations, this is an interesting example of one of the

choicest of Japanese ceramic wares. *Length 6 in., breadth $4\frac{5}{8}$ in., depth $1\frac{3}{4}$ in.*



THE KUSHIDE OR COMB-TEETH BORDER.



CREST OF THE TOKUGAWA FAMILY.

125. Pen or brush holder (*fudetate*), of light brown stoneware, covered with celadon glaze boldly crackled.

It is hexagonal in form and is supported upon three mask feet, and is decorated with the *ho-ho*, a dragon, and clouds rudely modelled in low relief. Early 18th century. Illustrated in *Keramic Art of Japan*, folio, plate X. *Height 9 in.*

126. Flower vase (*hanaike*), of brown stoneware, covered with celadon glaze which is crackled. Illustrated in *Keramic Art of Japan*, folio, plate X. *Height 9 in.*

127. Ornament (*okimono*), in the form of a *shishi*; of light brown stoneware, covered with bright celadon glaze and crackled. Illustrated in *Keramic Art of Japan*, folio, plate X. *Height $10\frac{1}{2}$ in.*

128. Sauce vessel (*shoyusashi*), in the form of a tortoise. It is of light brown stoneware covered with celadon

glaze, under which is slightly impressed the pattern of the shell of the animal. *Height 5 in.*

129. Ornament (*okimono*), in the shape of a *shishi*.

Of pale stoneware covered with celadon glaze. Illustrated in *Keramic Art of Japan*, folio, plate X. *Length 6 in.*

130. Perfume burner (*koro*), in the form of an elephant.

Of light brown stoneware covered with celadon glaze. Illustrated in *Keramic Art of Japan*, folio, plate X. *Height 7 in.*

131. Perfume box (*kobako*), in the form of one of the *oshidori*.

Of light brown stoneware covered with celadon glaze; the feathers of the bird are modelled in slight relief. *Length 4 $\frac{7}{8}$ in.*

132. Perfume burner (*koro*.)

A circular jar with wooden cover. Brown stoneware covered with pale celadon glaze. *Diameter 2 $\frac{7}{8}$ in.* Probably Ohokawachi ware.

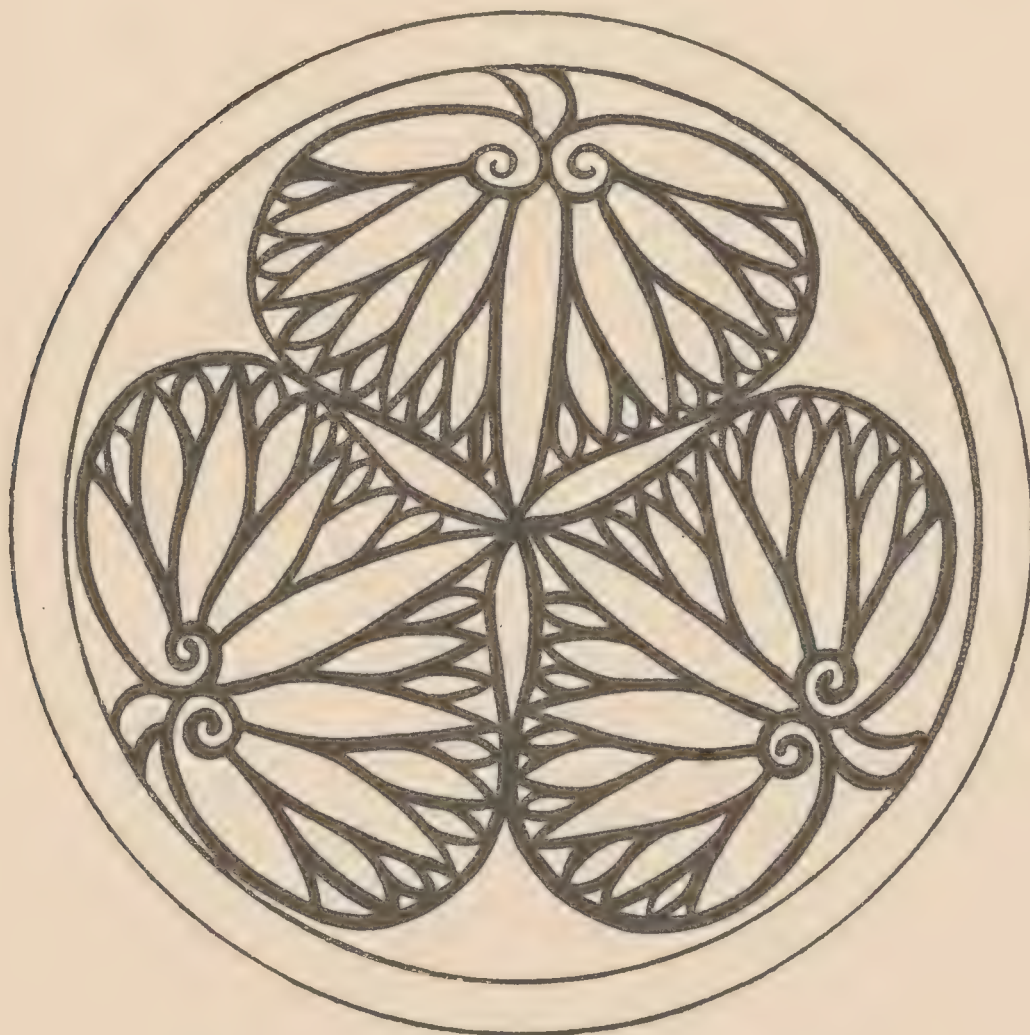
133. Perfume burner (*koro*), of stoneware, covered with celadon glaze. *Length 3 $\frac{5}{8}$ in.* Probably Ohokawachi ware.

134. Pot for supplying the kettle with water (*midzu-sashi*), of brown stoneware, unglazed.

It is ornamented with incrustations of cockle shells, modelled in dark brown clay, and with splashes of white and celadon glaze. *Height 7 $\frac{1}{4}$ in.*

135. Plate (*sara*) of Nabeshima porcelain, decorated in the centre with the crest of the Tokugawa family painted in red and green enamel colours and gold; the same badge appears five times upon the border of the plate, rendered in blue upon a gold ground, with the *matsu*, *take*,

and *oumai*. The under part of the border of the plate is ornamented with three representations of the *take* in pale blue.



CREST OF THE TOKUGAWA FAMILY, UPON NO. 135.

This piece has been identified as having been made at the Ohokawachi factory, by order of the Prince, for presentation to one of the Tokugawa Shogun, and it has the *kushide* pattern round the foot rim. Diameter $8\frac{3}{8}$ in.

MIKAWACHI WARES.

136. Hanging flower vase (*kakehanaike*), of porcelain.

The decoration is of a similar character to that employed upon the finest examples of Old Japan. It is, however, chiefly in relief, and consists of Yebis, the god of daily food, with his fishing rod, seated on the bank of a stream. The colours used are red, black, green, blue, and brown, with gold freely introduced. Identified as having been made during the latter part of the 17th century. *Height* $6\frac{7}{8}$ in.

137. Hanging flower vase (*kakehanaike*), of porcelain, in the form of a man of ferocious aspect and with a long beard; it is decorated in brown, green, red and purple.

This piece has been identified by an Arita potter as having been made for the Prince of Hirado at the Mikawachi factory during the latter part of the 18th century. *Height* $11\frac{3}{4}$ in.

138. Hanging flower vase (*kakehanaike*), of porcelain. Modelled in the form of the Buddhist god Fudo, who is represented with flames of fire round his head, with a drawn sword in his right hand and with a coil of rope in his left, the former to smite the wicked and the latter to bind the guilty. Early 19th century. *Height* 12 in.

139 and 140. Perfume bowls (*kobachi*), of porcelain, decorated with blue; the covers are of pierced work con-

sisting of the flowers and foliage of the *kakitsubata*. The bowls are modern Arita and the covers old Mikawachi work. *Diameter* $4\frac{1}{4}$ in., *height* $4\frac{1}{2}$ in.

141. Ornament (*okimono*), of porcelain.

A Kwannon, the goddess of mercy, seated upon a lotus flower, the leaves of which are slightly relieved with colours and gold, but the figure is not decorated. This example is of some age, probably dating from the first half of the 18th century. *Height* 11 in.

142. Ornament (*okimono*), of porcelain.

The figure of Girojin, the god of long life, standing upon a bag. The feet and hair are faintly touched with brown and blue but the figure is in other respects undecorated. In his right hand the god holds the tailed tortoise (*minogame*), which is emblematical of ten thousand years of life. *Height* $9\frac{1}{4}$ in.

143. Ornament (*okimono*), of porcelain.

The figure of Hotei, the god of contentment, with a fan in his hand. He is modelled with much spirit, and his face is full of humour; the head, the fan, and part of the body are left in biscuit, whilst the garments are covered with a greenish-white glaze. An early example of Mikawachi ware. *Height* $7\frac{1}{8}$ in.

144. Incense burner (*kobachi*), of *sometsuke* porcelain.

A circular pot, supported upon three small feet. The decoration consists of three groups of Chinese boys, painted in the delicate and refined blue which is used in works of this class. In one of the groups there are seven boys, and in each of the others there are five.

This is a typical example of the choicest Hirado ware produced at the Mikawachi factory. The pieces were always of small size, such as this, and were reserved by the Princes

for their own use, or for presentation to their friends. In this case the inscription shows that the piece was intended for presentation to the Prince of Kuwana. The presence of five and seven boys in the groups upon this specimen indicates that it was of the finest quality, for upon those of inferior merit only three boys were shown.

Painted in blue under the vessel. BUNKWA SHINBI NO TOSHI KUWANA KO NO MEI NI OZITE KORE O SEISU. *This is made for demand of the Prince of Kuwana, in the period of Bunkwa, the year of the Sheep, 1811 A.D.*

大化辛未
歲應
侯命
製之

Painted in blue upon the side of the vessel. UKAWA, HOGEN, HITSUSU. *Painted by Ukawa, Hogen, the latter being a title conferred upon distinguished painters. Diameter $2\frac{7}{8}$ in., height $2\frac{1}{2}$ in.*

融川本
眼書

145. Ornament (*okimono*), of porcelain, undecorated.

The figure of a warrior, probably Kato Kiyomasa, the general in command of the army which invaded Corea during the time of Taico Sama. *Height $8\frac{7}{8}$ in.*

146. A hand warmer (*hibachi*), in the form of a hat as worn in ancient times.

Of light brown stoneware, and covered, both inside and outside, with celadon glaze, which is crackled; the divisions of the crackle have been emphasised by some black substance having been rubbed in, a process which has been recently revived and is now often used in wares made for export. *Height 7 in., diameter $7\frac{1}{2}$ in.*

147. Perfume burner (*chojiburo*), consisting of a bowl for charcoal, with a receptacle above for cloves and water.

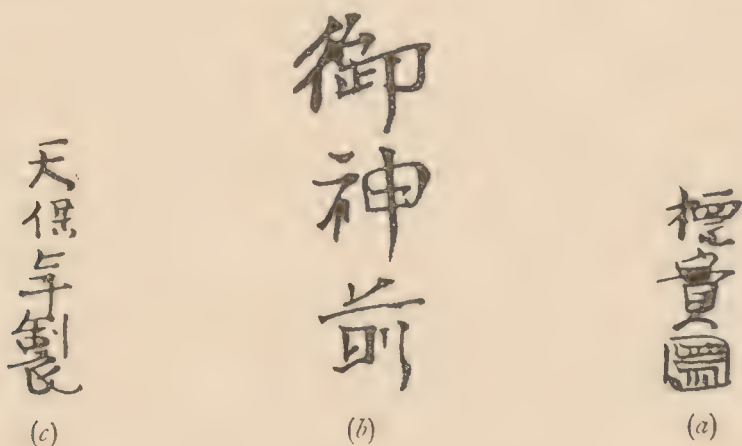
Vessels of this kind are used for perfuming rooms. It is of similar ware to the preceding example. *Height 12 in.*

148. Pen or brush rest (*fudeoki*), of porcelain.

Fashioned in the form of a fragment of decayed wood, over which wild flowers are growing. *Length* $4\frac{1}{2}$ in.

149. Model of a lamp, of porcelain, undecorated. It is surmounted by the figure of a *kirin*.

The three inscriptions given below are painted in blue upon this piece.



(a) HIOZITSU, the name of the maker. The seal is his mark.

(b) GOSINZEN, a phrase used upon articles devoted to religious uses; it signifies *Before the Gods*, or *Offered to the Shrine*.

(c) TEMPO NEN SEI. *Made in the period of Tempō, 1830-1844 A.D. Height, $7\frac{3}{8}$ in.*

150. Incense burner (*koro*), of porcelain, with pierced cover.

It is decorated with *matsukasa* (pine cones), and the *sakura* and *sazankwa*, painted in low-toned blue and green, and yellow, red and gold. Probably Mikawachi ware. *Diameter* $3\frac{1}{2}$ in.

151. Ornament (*okimono*), in the form of a *Kara-shishi*.

Of fine white pottery, partially covered with dark brown glaze, which is spotted with enamel; the eyes, teeth, and claws are glazed in white. The attitude of the figure is

very spirited, the hind legs being lifted high in the air. *Height* $8\frac{3}{4}$ in.

152. Incense burner (*koro*), in the form of a *nitsukeushi* or ox of burden, with a saddle upon its back on which to carry goods. Of porcelain, undecorated. *Length* $10\frac{1}{2}$ in.

153. Hanging flower vase (*kakehanaike*), of porcelain, decorated with blue, red, black and green.

A representation of the god Shoiki, who is here shown with a drawn sword, with his foot upon an *oni* or evil spirit. The feast day of this god was held in May, and one of the objects of the celebration was to banish evil spirits from the house. Early 19th century. *Height* $10\frac{1}{2}$ in.

154. Figure of a *hanashika*, or story teller. Of porcelain, undecorated. Modern. *Height* $4\frac{3}{4}$ in.

155. Figure of a *sumotori*, or wrestler. Of porcelain, undecorated. Modern. *Height* 6 in.

156. Teacup (*chawan*), of porcelain, delicately painted in rather faint blue, with branches of the *matsu* and with a group of five Chinese boys.

This is another example of the choice ware made at the Mikawachi factory to which reference has been made in the description of example No. 144. *Diameter* $2\frac{5}{8}$ in.

157. Ornament (*okimono*), in the form of an *ushi* or cow. Of porcelain, undecorated. Modern. *Length* $7\frac{1}{2}$ in.

158. Wine cup (*sakadzuki*), of porcelain.

Decorated with medallions, containing groups of flowers, upon a ground of garish red and gold. Modern. From the Vienna Exhibition of 1873. *Height* $4\frac{7}{8}$ in.

159. Cup and saucer, of thin porcelain.

Decorated with medallions upon a ground of diaper work in garish red and gold; in the medallions are painted, in blue, the Rokkassen, or Six Poets. Modern ware, made for European use. *Height of cup* $2\frac{1}{2}$ in., *diameter of saucer* $5\frac{1}{8}$ in.

160. Cup and saucer, of the same character and decoration as the preceding examples.

Painted in red. YUWADO SEISU. *Made by Yuwado. Height of cup* $3\frac{1}{8}$ in., *diameter of saucer* $5\frac{1}{8}$ in. 堂愈 製和

161. Cup with cover and saucer (*futatsukijawan*), of egg-shell porcelain.

Decorated with court scenes painted in crude colours and gold. Modern. From the Vienna Exhibition of 1873. 枝平

Painted in red. HIRADO, SAN YEDAMATS TSUKURU. *Made by Yedamats; the product of Hirado. Height of cup* $2\frac{1}{4}$ in., *diameter of saucer* $4\frac{1}{8}$ in. 糸戸 造産

KAMEYAMA WARE.

162. A cake holder (*kasiki*), of porcelain.

Decorated with blue, of a cold tint, under the glaze, after the style of the earlier wares produced in the province of Hizen. The vessel is circular in form, and consists of a shallow bowl, divided into three compartments. The decoration consists of a conventional rendering of flowers and leaves, probably of the pumpkin (*kabocha*).

This specimen, procured for the Collector by Mr. Kato, is an authentic example of the ware produced at the Kameyama factory about the year period of Kwanyei, 1624 to 1643. *Diameter* $6\frac{1}{2}$ in.

龜
山

The mark is painted in blue: *Kameyama*.

163. A tea bowl (*chawan*), of porcelain.

Decorated in blue under the glaze, with a leaf border and sprays of the purple magnolia (*mokuren*) upon the exterior, and a lotus flower (*hasu-no-hana*) upon the interior, executed in dark blue upon a ground of the faint blue known as Chinese *gosu*. 17th century. The mark is painted in blue: SEI, meaning *blue*. *Diameter* 4 in.

青

164. A bottle in which to offer *sake* to the gods (*omikitsubo*), of porcelain of fine quality.

Decorated in pale blue, under the glaze, with flowers and conventional floral sprays. 18th century. *Height* $9\frac{1}{2}$ in.

唐
津
物

KARATZUMONO.



No. 186.

No. 187.

No. 188.

No. 189.

No. 190.



No. 183.

No. 180.

No. 181.

No. 182.



No. 165.

No. 179.

SATSUMA.

SETO-KUSURI AND OTHER EARLY WARES.

165. Tea jar (*chatsubo*), of dark brown pottery.

An early example of *Seto-kusuri* ware, dating from the seventeenth century. The jar is partly covered with brown glaze splashed with blue and grey, and the quality of the ware and of the glazes is described by Japanese connoisseurs as superb; they state that vessels of this description were made at the Prince's factory for presentation by him to the Shogun and others.

The object has been ornamented, at a later period, in raised gold and coloured lacquer; the chief design is an *onigawara*, a demon and a tile, which is a portion of the ornamentation found upon the roofs of Buddhist temples; there are also two smaller *kawara*, or tiles, and a pair of sparrows (*sudzume*); the decorator's name is painted in gold lacquer upon the lower part of the jar and upon the *onigawara*, and upon one of the *kawara* are the characters JIU-ZAN, which mean *Longevity mountain*. Illustrated in the folio edition of *Keramic Art of Japan*, plate XIX. (See Plates I and X.)

Kai, the name of the lacquer artist.

His seal.

Height $9\frac{3}{8}$ in., diameter $7\frac{1}{8}$ in.

D D

166. Tea bowl (*chawan*) of *Seto-kusuri* ware.

A rude example of this ware; of yellow pottery or earthenware very roughly manipulated, and partially covered with bright brown and grey glazes imperfectly applied. Seventeenth century. *Diameter* $4\frac{1}{2}$ in.

167. Bottle (*tsubo*), of *Seto-kusuri* ware.

Of fine brown pottery, carefully manipulated and covered with brown glaze, speckled with black, over which are splashes of very dark brown glaze with some approach to a greenish hue. Eighteenth century. *Height* $8\frac{1}{4}$ in.

168. Bottle (*tsubo*), of *Seto-kusuri* ware.

Of similar pottery; almost completely covered with greenish olive-brown glaze splashed over a ground of brown speckled with black. Eighteenth century. *Height* $6\frac{1}{4}$ in.

169. Perfume burner (*chojiburo*), of *Sunkoroku* ware.

Of very light grey pottery, of fine texture, carefully potted. It is covered with bright glaze upon which the various ornamental designs are painted in the deep rich browns generally employed in this ware. The decoration is in the form of bands, filled with the *Kara-kusa* ornamental form, lattices, zig-zags, and the wave-like pattern which is associated with Korean decoration. Late seventeenth century. *Height* $8\frac{1}{2}$ in.

170. Bottle (*tsubo*), of *Mishima* ware.

An early example of this work dating from the seventeenth century. Of hard grey pottery covered with thick white glaze which is, in parts, crackled. The decoration consists of three bands round the neck, and rude dots on the entire surface of the vessel, scored in the body, the lines and dots being filled in with black clay. *Height* $10\frac{1}{2}$ in.

171. Vessel for holding water used in rubbing a stick of ink (*midzuire*), of *Mishima* ware.

Of fine white pottery, carefully manipulated and good in form. The decoration consists of a fringe and several bands filled with rosettes, fret and other patterns, all of which are incised in the body and filled in with black clay.

This object, originally white and black, has been decorated in colours and gold, the original designs being painted over, and other designs added. Illustrated in *Keramic Art of Japan*, folio edition, plate XXII. Height $5\frac{1}{2}$ in.

172. Holder for pens or brushes (*fudetate*), of *Mishima* ware.

Of buff pottery, glazed; ornamented with diaper patterns and conventional designs engraved in the body and filled in with white clay. Eighteenth century. Height 4 in.

173. A *fudetate* of *Mishima* ware.

Of buff pottery, glazed. The form is hexagonal; on three of the sides are dragons in bold relief, and on the others clouds rendered by inlaid black clay; around the base are several *choji*, one of the *takara-mono*, executed in the same manner. Eighteenth century. Height $4\frac{7}{8}$ in.

174. Flower vase (*hanaike*), of *Mishima* ware.

Of hard light grey pottery, glazed and decorated with four bands containing *sakura* blossoms, fret and other designs, and a fringe, all engraved and filled in with white clay. Early nineteenth century. Height $11\frac{7}{8}$ in.

175. Tea bowl (*chawan*), of *Mishima* ware.

Of hard grey pottery, glazed and ornamented with *sakura* blossoms and bands of simple design inlaid in white clay. Nineteenth century. Height $5\frac{1}{8}$ in.

176. Tea bowl (*chawan*), of *Mishima* ware.

Of hard dark grey pottery, glazed and decorated with a band of *sakura* blossom, another containing a fret pattern and a pendant fringe, all of them inlaid in white clay. Nineteenth century. Height $4\frac{3}{4}$ in.

177. Bottle (*tsubo*), of fine buff faïence, of the same character as that used in the later Satsuma faïence, glazed and painted in blue under the glaze.

It is square, each face being occupied with a Chinese landscape carefully painted in a tender blue which harmonises perfectly with the delicate buff ground and the slightly crackled glaze. The shoulders are decorated with branches of *matsu* rendered in the same manner.

Japanese connoisseurs fix the date of this piece as the seventeenth century, and should their view be correct it would form an important factor in determining the question as to the time when the manufacture of pure Satsuma faïence was commenced. This matter is referred to in the chapter dealing with this ware. Height $8\frac{1}{2}$ in., diameter $4\frac{1}{2}$ in.

178. Sake bottle (*sakadokuri*), of *Same* ware.

Of brown pottery, completely covered with spots of dark brown enamel forming an imitation of shark skin, from which the ware takes its name of *Same*.

Such ware as this is also made in the provinces of Iwaki, Harria, and elsewhere, and it is difficult to distinguish the one from the other. Height $8\frac{1}{8}$ in.

179. Flower pot (*hanaike*), of hexagonal form.

This example of old Satsuma pottery has been identified as having been made towards the close of the seventeenth century, and decorated at a much later period, probably not more than forty years ago, by a Tokio artist.

It is glazed, and the decoration, which is executed in weak-toned washes, consists of borders of diaper patterns

at the top and bottom, and of a moonlight view of a temple with its grounds, in which grow cherry (*sakura*) and pine (*matsu*) trees. *Height* 13 in. (See Plate X.)

180. Sweetmeat box (*kwashibachi*), in the form of a gourd (*hiyotan*) ornamented with leaves and tendrils of the vine in relief.

It is of exceedingly fine white faïence covered with a dull glaze, which is not crackled, the effect being extremely soft and velvety to the touch.

An example of the choice undecorated white faïence made in the earlier days of the Satsuma factory. *Length* $6\frac{3}{4}$ in. (See Plate X.)

NISHIKI WARE.

181. Water-pot (*midzusashi*), of fine faïence covered with glaze; the glaze upon the pot is dull and not crackled, whilst that upon the cover is bright and crackled; the faïence of both is soft and chalky in texture, and the potting is rather roughly done.

This piece, and the two preceding specimens, are interesting as examples of the earliest ware made at Satsuma after the discovery of the suitable white clay by Boku, about 1630.

The decoration consists of sprays of the wisteria (*fuji*), executed in low-toned green, red, lilac and blue, and in gold. *Height* $8\frac{1}{8}$ in. (See Plate X.)

182. Tea-bowl (*chawan*), of fine pottery, covered with minutely crackled glaze, and decorated with eight over-

lapping medallions filled with groups of chrysanthemum (*kiku*) flowers, the tea flower (*cha-no-hana*), and various conventional flowers. These subjects are executed in brown, purple, green and red enamel colours, with gold sparingly used.

This is an early and interesting piece, both as regards the beauty of the potting and the character of the decoration; but it is probable that much of the latter has been added since it left the Satsuma kiln. *Diameter* $3\frac{3}{4}$ in. (See Plate X.)

183. A waterpot, to place upon a *hibachi* (*dobin*), of fine pottery, partially covered with glaze boldly crackled.

It is decorated with a fringe round the neck, and with two groups of flowers upon the body, one of the morning glory (*asagao*), and the other of violets (*sumire*) and the dwarf chrysanthemum (*nogiku*).

The decoration is executed in violet and deep greens, reds and blue; no gold is used. The cover with this piece appears to be of the same age, but has probably belonged to some other object. *Height* $4\frac{1}{2}$ in. (See Plate X.)

184. Ornament (*okimono*); a figure of Benzaiten, the goddess of women, one of the Seven gods of Fortune.

Of faïence, glazed, but not crackled. The surface is manipulated with an affectation of rudeness which is often found in the earlier works of the Satsuma factory. The figure holds in her hand the fan with which this goddess is always shown, and she is attired in flowing robes, decorated with dragons, clouds, and borders of free design, executed in brilliant colours and gold. The surface of this piece is of a very satisfactory character, in texture, glaze and colour. *Height* $12\frac{1}{2}$ in.

185. Ornament (*okimono*); a figure of Confucius, who lived B.C. 551-479.

This example resembles the foregoing specimen in pâte and decoration. *Height 13 in.*

186. Teapot (*kibisho*), of fine pottery, glazed and very minutely crackled.

It is decorated with a group of peony (*botan*), and butterflies (*cho*), executed in bright red, green, and gold upon a ground of gold dot work. *Height 2 $\frac{7}{8}$ in.* (See Plate X.)

187. Teapot (*kibisho*), of similar ware to the preceding example, but the decoration consists of a group of chrysanthemum (*kiku*), lespedeza (*hagi*), and butterflies (*cho*). *Height 2 in.* (See Plate X.)

188. Waterpot, to place upon a *hibachi* (*dobin*), of fine pottery, covered with bright glaze, crackled.

The cover and neck of the vessel are ornamented with borders of diaper pattern, and upon either side of the body of the pot is a fan-shaped medallion, added probably at a later date than the ornamentation already referred to, in one of which are branches of the plum tree (*oumai*), and in the other the *sazankuwa*, the mountain tea flower—a species of camellia. This, and the two preceding specimens, and object No. 183, have been described as old ware made for the personal use of the princes of Satsuma. *Height 4 $\frac{1}{2}$ in.* (See Plate X.)

189. Perfume burner (*koro*), of circular form, with a pierced silver cover.

It is of the finest pottery, glazed and very minutely crackled. It rests upon three feet, each formed of a segment of the *kiku* crest, and the body is decorated with hexagonal medallions of pierced work in the glazed but undecorated pottery, the design of each being the *kikiyo* flower (*Platycodon Grandiflorum*), and with perpendicular bands of diaper and other patterns executed in red, subdued green and

gold. The general effect is extremely satisfactory, and this piece, and the example next mentioned, are described by Japanese connoisseurs as illustrating the highest and purest work of the Satsuma factory during the last century, and they state that such ware was only made in small pieces such as this. *Height* $2\frac{7}{8}$ in. (See Plate X.)

190. Perfume box (*kooire*), of fine pottery, of irregular form, presenting eighteen facets; seventeen of these are decorated in gold and colours, eight with diaper patterns executed with great exactitude, and the remainder with floral compositions, in which the chrysanthemum (*kiku*), the morning glory (*asagao*), the maple (*momiji*), the plum tree (*oumai*), and the peony (*botan*) appear; these subjects are shown in circular medallions upon grounds of dotted gold. This specimen is preserved in the silken case in which it was received from Japan. *Diameter* 2 in., *height* $1\frac{7}{8}$ in. (See Plate X.)

191. Ornament (*okimono*), a figure of Kwan Yü, the Chinese God of War.

An early work, of faience, glazed and minutely crackled; the figure is seated upon a rock and is clothed in a flowing robe, which is ornamented with a dragon amidst clouds rendered in green, yellow, purple and gold; his beard, said to be four hands in length, by which he is distinguished in art, is black (he is sometimes called the Lord of the Splendid Beard), and he holds in his hand an open book indicative of his fondness for literature.

Kwan Yü, in early life a vendor of bean-curd, lived in the second century of our era and subsequently became one of the most renowned among China's heroes. He was deified as the God of War in 1594.* Illustrated in the octavo edition of *Keramic Art of Japan*, plate XVIII. *Height* 11 in.

192. Ornament (*okimono*), of the same period as the

* *The Chinese Reader's Manual*. W. F. Mayers. Trubner & Co., London, 1874.

preceding example, and decorated in a similar manner. The subject is a sea-girt rock upon which are two tailed tortoises (*minogami*), indicative of ten thousand years of life; one is shown emerging from the waves whilst the other has climbed to the summit of the rock. *Height* $9\frac{1}{2}$ in., *length* $10\frac{1}{4}$ in.

193. Ornament (*okimono*), the figure of a boy, seated and holding a gourd.

This piece is of hard faïence covered with glaze of considerable body, crackled, and is described by Japanese connoisseurs as being an example of the purest Satsuma both as regards the *pâte* and decoration.

The garment of the boy is ornamented with detached masses of *kiku* flowers and leaves and the Chinese grass known as *Kara-kusa*, and around the neck and sleeves are borders of zig-zag ornament. On the gourd are three of the *takara-mono*, the *shippo tsunagi no wuchimi hana-bishi*, an ornamental form connected with the *shippo*, or seven precious things; the *kakuremino*, or concealing rain-cloak, which sometimes is held to signify comfort, as being necessary for the protection of the farmer from the weather, but it is also thought that the wearer of it may render himself invisible to evil spirits which may be around him, and the *choji*, or clove, which is used in Japan as a purifier and for perfume.

The decoration is executed in bright green and quiet-toned red, brown, and purple, with gold sparingly used. *Height* $8\frac{3}{8}$ in.

194. Perfume burner (*koro*), of similar ware to the foregoing example; the glaze, however, is brighter and more boldly crackled.

It is of circular form, supported upon three legs, and the bowl for the perfume and lighted charcoal is covered by a perforated lid surmounted by a *Kara-shishi*, or Chinese lion.

The decoration of this piece is of a very beautiful and refined character; raised and flat enamel colours, greens,

reds, lilac and pink, with gold, mat and bright, are all employed, and dotted gold is introduced to give effect to the design, which consists of the peony (*botan*), dwarf chrysanthemum (*nogiku*), and the long grass known as *suzuki*; these subjects are admirably arranged upon the body of the vessel, and the manner in which groups of the flowers are disposed upon the legs of the *koro* is most happy; the under part of the cover is ornamented with sprays of *Kara-kusa*. Illustrated in the folio edition of *Keramic Art of Japan*, plate XXII. Height 11 in.

195. Ornament (*okimono*), of old ware.

A group, a cock resting upon a drum, illustrating Chinese story which has been popular in Japan for many centuries. It relates that in ancient times an Emperor placed in the garden of his palace a drum which his subjects might beat when they desired to offer him any suggestions or advice, or to make complaints, but this sainted monarch governed so wisely that it was not necessary for his subjects to use the drum, which became overgrown with climbing plants and afforded a quiet resting place for the birds; the subject, therefore, has come to be accepted as emblematical of a peaceful and just rule.

The drum is ornamented upon its ring with clouds rendered in green, lilac, red, and gold, and upon either side is a representation of the *mitsu tomoye*;* and around the stand of the drum cling sprays of ivy (*tsuta*). Height 11 in.

196 and 197. Pair of sweetmeat boxes (*kwashibachi*), in the form of peaches (*momo*).

They are of pure white faïence, covered with dull white glaze which is not crackled; the grounds are partially dusted with dull gold, and are decorated—one of the boxes with a pomegranate (*jakuro*) and melon (*uri*), and the other with the *jakuro*, an orange (*mikan*), and the *Eleagnus*

* The significance of this form is explained in *Japanese Enamels*.

(*gomi*). The tender quality of the gold, and the purity of the colours used, dark reds, olive, and low-toned greens, are those which are associated with the best works of the Satsuma decorators, and the unevenness of the surface as well as the absence of laboured finish, also identify these specimens as early examples in the eyes of Japanese connoisseurs. *Length* $5\frac{1}{2}$ in.

198. Tea bowl (*chawan*), of faïence covered with dull waxy glaze, which is very minutely crackled.

The decoration is executed in gold, pale green, lilac, and dull brown, with ornamental borders and conventional clouds. The texture of this piece is of a very soft ivory character, and the bowl shows signs of considerable age. *Diameter* $4\frac{1}{2}$ in.

199 to 206. Eight small dishes (*kozara*), which, when joined together in a circle, form a centre piece which may have been used for various descriptions of food or condiments.

The dishes are in the form of a *makimono*, the Japanese book, which consists of a long strip of paper rolled up; the left portion of the dishes is occupied with the stick, round which the book is rolled, and the brocade with which it is covered, and the other portion of the surfaces, forming the interior of the book, is decorated with groups of chrysanthemums (*kiku*) and pinks (*sekichiku*).

The faïence of these pieces is of the most delicate character and the crackled glaze is quite perfect in its refinement; the flowers and leaves are painted in low-toned pinks, reds, blues, and greens, and are outlined in gold, which is also used in the dotted ground work.

Mr. Fukugawa, the potter of Hizen, who was much struck with the exquisite character of these representative examples of the best period of Satsuma faïence, begged permission to take one of the dishes back with him to Japan to serve as a pattern, and he is no doubt now pro-

ducing copies, so far as the skill of the artists of to-day enables them to do so. *Length of each dish 7 in., breadth $3\frac{3}{4}$ in.*

207. Ornament (*okimono*), such as it is customary to place in the *tokonoma*, a recess in the guest-room of Japanese houses in which works of art are exhibited.

The group consists of a crane (*tsuru*) beside a trunk of the pink *oumai*; it is modelled in faïence and decorated in quiet-toned colours and gold, with the blossoms of the *oumai* and leaves of the gourd vine (*hiyotan*). Japanese connoisseurs consider this piece a fine example of pure Satsuma as regards both faïence and decoration. Illustrated in *Keramic Art of Japan*, octavo edition, plate XVIII. *Height 13 in.*

208. Ornament (*okimono*), of similar faïence and decoration to the foregoing example and of the same period.

The subject is a goat (*yagi*) standing against the trunk of a pine tree (*matsu*).

The goat is not a native of Japan, but Kaempher informs us that both sheep and goats were kept by the Portuguese and Dutch settlers at Hirado. Illustrated in *Keramic Art of Japan*, octavo edition, plate XVIII. *Height 10 in.*

209. Covered vessel in the form of the Purse of Plenty (*fukuro*).

It is of fine faïence, glazed and very minutely crackled. It is decorated with borders and circular medallions of diaper ornament disposed upon a ground powdered with the *Kara-kusa* pattern, the whole being executed in green, gold and red.

The vessel is in the form of a bag, around the neck of which a double cord is twisted forming the handle of the vessel. An early work. *Height $5\frac{3}{4}$ in.*

210. Ornament (*okimono*).

A figure clad in armour, over which a flowing robe is thrown, seated beside a globe. The robe is decorated in gold and brilliant colours, with a dragon, *ho-ho*, and with clouds and waves as well as with numerous diaper patterns.

This figure probably represents Chang Hêng, a Chinese celebrity who lived A.D. 78-139, and who is described by Mr. Mayers as The grand Historiographer who was celebrated for his universal knowledge, but more particularly for his mastery of astronomical science. He constructed an uranosphere, or celestial globe, and greatly advanced the sciences of astronomy and mathematics among his countrymen. In A.D. 133 he incurred his sovereign's displeasure through the fearlessness of his counsels, and was shortly afterwards denounced as a magician, and disgraced.

Illustrated in *Keramic Art of Japan*, folio edition, plate XXXVII, where it was erroneously described as Kioto ware, but it has since been identified by a Japanese connoisseur as a specimen of the purest early Satsuma faïence. Height 10 in.

211. Ornament (*okimono*), of similar faïence and period to the preceding example.

A seated figure of Kikujido, a *kami* or Shinto god; he was a son of an ancient MIKADO and tradition relates that, being disgusted with the frivolities of court life he retired to the mountains, where he passed a secluded life, devoted himself to meditation, and subsisted upon the dew which gathered upon the *kiku* flower and leaf which he holds. He is always shown with long black hair, and clad in a splendid robe, which in this instance is decorated with ornamental borders and groups of the *kiku* rendered in colours and gold. Height $9\frac{1}{2}$ in.

212. Ornament (*okimono*); another figure of Kikujido, in a standing position, similar in faïence and decoration to the last example. Height 11 in.

213 and 214. Ornaments (*okimono*). Two representations of Fugen Bosatsu, one of the Buddhas, a female figure seated upon an elephant.

Early works of soft faïence, with dull glaze, crackled; decorated with quiet-toned colours and gold. *Height 4 in.*

215. Ornament (*okimono*), of the same character of ware.

The seated figure of a *kuge*, one of the ancient nobility of Japan who resided at Kioto, and were attached to the court of the MIKADO. The figure is clad in a robe of the rich silk in flowers and various colours, known as *nishiki*. *Height 4 $\frac{1}{8}$ in.*

216 and 217. Pair of covered bowls (*futasuki-no-hachi*). Very fine ivory-tinted faïence, glazed, but not crackled.

The decoration is of the simple character which is associated with the earlier works of the Satsuma school, and consists, on one bowl, of the sweet flag, and on the other of the wisteria, the drooping racemes of which are admirably rendered in lilac, purple, and red, with gold very sparingly introduced. Altogether, both in faïence and decoration, these pieces are considered by Japanese connoisseurs as admirable examples of the best period of Satsuma ware. *Diameter 6 in.*

218. Ornament (*okimono*), of early ware. It is of fine faïence, glazed, and slightly crackled.

The group consists of two boys, one of whom is seated upon a drum, the other standing beside it; the drum is decorated in brilliant colours and gold, with clouds and dragons, and the boys are shown in the garments and masks used in the game of *shishimai* in which they are engaged. *Height 9 $\frac{1}{4}$ in.*

219. Dish for cakes (*kwashibachi*).

This specimen is an interesting piece, for it was presented to the Collector by Mr. Mitsui, of Tokio, as an

authentic example of the choicest ware made at the Prince of Satsuma's factory in the opening years of the present century.

It is valuable as an aid to the classification of the works of various periods, and the absolute perfection of the potting and decoration of the piece affords confirmation of the opinion that the highest development of this branch of Japanese art was reached at the time named, no doubt after a lengthened period of patient practice.

The dish is of light grey faïence, of exceedingly close texture, covered with rather dull glaze, which is minutely crackled. It is oblong in form; in the centre is an oval compartment, and the sides are divided into four panels, two of which are pleated after the fashion of a fan.

The decoration consists internally of groups of chrysanthemums in two of the panels, and of a free rendering of the *kiri* crest, with detached masses of hexagonal diaper patterns in the other; upon two of the exterior panels are representations of chrysanthemums growing within a fence, and in the other two are the imperial bird *ho-ho* amidst sprays of the ornamental grass *Kara-kusa*.

The colours employed are various tints of green, lilac, and deep red; gold is freely used for outlining the leaves of the plants and plumage of the birds; and it is also utilized in the form of dot-work to give effect to the groups of flowers. Beyond the hexagonal pattern named above, there is no trace in the decoration of this piece of the ingenious and ornate diapers, frets, fringes, and other ornamental forms which enter so largely into the decoration of the works of more recent date. *Length* $6\frac{3}{4}$ in.; *breadth* 6 in. (See Plate I.)

220. Basin (*hachi*), of fine faïence, glazed and minutely crackled.

The ornamentation consists of groups of flowers rising from banks, which are represented by cloudy masses of

dot-work in gold. The flowers are the *botan*, the *nogiku*, or dwarf *kiku*, the *kikiyo*, the *ominameshi*, the *nadeshiko*, a pink, the *suzuki*, a long grass, and the *karukaya*. The subject is executed in raised enamels and washes, the natural colours of the flowers being used.

This example is probably of about the same period as the piece last described; there is the same absence of ornamental borders, and the freedom of the disposition of the groups of flowers is thoroughly Japanese—in one instance the sprays double over the edge of the basin and terminate in the interior in a very quaint fashion.

The box and silk envelope in which this piece was sent from Japan remain with it, and afford an interesting illustration of the appreciation in which the original possessor held it. Illustrated in *Keramic Art of Japan*, plate XVII, folio, and plate XVII, octavo. Diameter $5\frac{1}{2}$ in.

221. Hanging flower basket (*hanakago*), of the same period.

It is of delicate white faïence covered with glaze, which is minutely crackled, and is decorated in gold and rather low-toned colours in a most admirable manner.

The vessel is in the form of a ship, no doubt the *Takara-bune* or Ship of Good Fortune; it has silver rings for the silken cords by which it might be suspended.

The hull of the vessel is decorated with sprays of the *Kara-kusa* and a border of fret pattern, whilst the deck and cover are powdered with some of the *takara-mono*—the *sangoju* or precious coral; the *makimono*, emblematical of wisdom; the *tama* or sacred balls; the *tsuchi*, the hammer of Daikoku; the *kakuregasu*, or concealing hat, which protects its wearer from evil spirits; the *kakuremino*, or concealing rain-cloak; the *kagi*, the keys of the godown; the *fundo*, or weight used by tradesmen; the *orimono*, or fabrics woven in the loom; and the *shippo tsunagi no wuchimi hana-bishi*. Length $8\frac{5}{8}$ in., height 5 in.

222. An incense box (*kogo*), of the same fine light grey faïence as the preceding example.

This piece, however, is entirely devoid of decoration, but is covered with bright glaze which is very delicately crackled. It is in the form of a seated figure of a man, whose flowing robes form the box. It was presented to the Collector by Mr. Kato, as an example of the work of the Satsuma factory during the year-period of Bunkwa, 1804-1817, and the beauty of the faïence, of the glaze, and the modelling, confirm the opinion that the earlier years of the present century afforded choice specimens of the ware. *Length* $3\frac{1}{8}$ in.

223. Dish (*sara*), of circular form. Of faïence minutely crackled and discoloured by age and use.

It is decorated in low-toned colours, with ornamental borders inside and out, and with a spray of the *kiyochikuto* in the interior. *Diameter* $4\frac{7}{8}$ in.

224. Ornament (*okimono*). A figure of Daikoku, the god of riches.

It is of rather hard and gritty faïence, and was, as sent from the Satsuma factory, undecorated; subsequently the garments of the figure have been ornamented in weak colours with borders and powderings, and the sack upon which it is seated with several of the *takara-mono*, amongst them being the *makimono*, *kakuremino*, *kakuregasa*, *fundo*, *hojiu-no-tama*, and the *choji*.

Illustrated erroneously as Kioto ware (the decoration suggesting this ware), in the folio edition of *Keramic Art of Japan*, plate XXXVII. *Height* 5 in.

225. Ornament (*okimono*). A figure of Hotei, the god of contentment, of similar ware.

His robes are powdered with conventional clouds; in one hand is the *uchiwa* fan, and in the other the *hojiu-no-tama*, the former to clear the atmosphere of evil influences, and the latter emblematical of longevity.

Illustrated as Kioto ware in the folio edition of *Keramic Art of Japan*, plate XXXVII. Height $4\frac{1}{2}$ in.

226 and 227. Pair of flower vases (*hanaike*).

Of unusually large size for genuine ware, but the character of the faïence, manipulation, and decoration are said to place them about the beginning of the present century; they have stands, which are probably of recent date, for although the style of the decoration of the vases has been closely followed, the faïence is of a harder and less chalky character, and it is not improbable that they may have been added to the vases, which were originally, no doubt, without stands.

The principal decoration of these vases is upon their bodies; upon one side of No. 226 is a peacock (*kujaku*), a pine tree (*matsu*), and a rose (*shobi*), and upon the other side a plum tree (*oumai*), a rose, a peahen, and a sparrow (*sudzume*); the decoration of No. 227 consists of a peahen, a pine tree, chrysanthemum (*kiku*), and a sparrow upon one side, and a *yamagara*, *matsu*, and *kiku* upon the other. These subjects are rendered in solid, quiet-toned colours and gold upon the cream coloured surfaces with a very satisfactory effect.

Around the vases are bands of vertical, horizontal, and diagonal designs, and curved lines, all admirably arranged, and where the bell-shaped necks spring from the shoulders of the bodies there are belts of fringed ornamentation, and above them zig-zag borders, the whole arrangement having the happiest effect. *The height of the vases, apart from the stand, is 22 in.; the width, across the arms, 16½ in.; height of the stands 4 in.* Illustrated in the folio edition of *Keramic Art of Japan*, Plate XII.

228. A dish (*sara*), of hard faïence, covered with a bright varnish, crackled.

Internally this piece is decorated with a very bold representation of the *ho-ho*, the most refined and beautiful

of all the Japanese chimera—a bird of rich plumage, furnished with a spreading tail of long waving feathers. In writing of it, Kaempher says that it was supposed to “dwell in the high regions of the air, from which it came down only upon the birth of a great Emperor or upon some other extraordinary occasion.” Around the bird is a quaint zig-zag and fringe border, and the rim of the exterior is decorated in a similar manner.

Illustrated in *Keramic Art of Japan*, Plate XVIII folio, and XVI octavo edition; and it was illustrated in colours in *The Art Journal* of August, 1881. *Diameter 18 in.*

229 and 230. Flower vases (*hanaike*), of soft faïence, covered with crackled glaze.

The decoration is both rich and bold; it consists of borders and fringes, and the flowers, plants, &c., named below, painted in bright colours and gold, part of the subjects being rendered in slight relief. The compositions include the peony (*botan*), hyacinth (*suisen*), lily (*yuri*), convolvulus or morning glory (*asagao*), pink (*sekichiku*), wheat plant (*komugi*), the herbaceous peony (*shakuyaku*), and also the sparrow (*sudzume*).

Illustrated in the same plates as the preceding example; they were also illustrated in colours in *The Art Journal* of August, 1881. *Height 21½ in.*

231. Small dish (*kozara*), of hexagonal form, of soft cream-tinted faïence of very close texture, crackled.

It is decorated, in the interior, with eight representations of the badge of the Tokugawa family executed in gold, and around the rim of the outside is a border of simple design in deep red. It bears the following inscription, painted in gold:

MATSU-DAIRA SATSU-MA-NO-KAMI, meaning *Matsudaira Satsuma-no-Kami*, the name of the Prince of Satsuma at whose factory the piece was made, no

松平薩摩守

doubt for presentation to one of the Shogun of the Tokugawa dynasty. The companion piece is preserved in the British Museum (Franks' Collection.) *Length 7 in.*

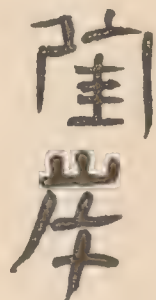
232 and 233. Ornaments (*okimono*). The figures of a Japanese lady and gentleman, executed in fine soft faïence, with a waxy glaze, very slightly crackled.

The tone of the surface of these pieces is very soft and satisfactory, and they are said to illustrate one of the choicest varieties of the productions of the Satsuma factory. The character of the decoration is also indicative of the sobriety of the work of the artists at the best period.

The garments are decorated with detached masses of the ornamental form *shippo tsunagi no wuchimi*, with the *tachibana*, a fruit of the orange tribe, symbolical of sweetness, and with sparrows (*sudzume*). These subjects are rendered in gold and low-toned enamel colours with a most satisfactory effect. The under-garment (*kimono*) of the male figure is striped with gold and pale green, his over-garment (*haori*) being ornamented as described above, and in his breast is placed his purse (*kamiire*); around the dress of the lady is the sash (*obi*), which was always worn in Japan, of rich stuff, in this case representing brocade of sprays of the *fuji*, woven upon a black ground.

Each piece bears the name of the maker engraved upon the base:

TO-GAN. *Togan*, the name of the maker.



Height 11 $\frac{3}{4}$ in.

234. Box for holding the colouring matter used for stamping and sealing (*nikuchi*), in the form of a knotted scarf.

It is decorated with leaves in green, red, and gold.
Length $1\frac{1}{2}$ in.

235. An incense burner (*koro*), of hard faïence, covered with bright glaze, crackled.

It is decorated with sprays of the *shakuyaku*, *susuki*, *kiku*, *hagi*, and *kikiyo* upon the body, and bands of conventional designs upon the foot and neck. Illustrated in *Keramic Art of Japan*, folio edition, plate XXII. *Height* $7\frac{3}{4}$ in.

236. Tea bowl (*chawan*), of hard faïence, covered with bright glaze, crackled.

Decorated in a manner characteristic of the whims and fancies in which Japanese artists love to indulge. Two medallions, one containing flowers, and the other filled with ornamental patterns, are so disposed that neither is seen complete; that on the outside is about a third part cut away, and the other is doubled over the rim so that one half appears in the interior of the bowl. *Diameter* $4\frac{1}{2}$ in.

237. Flower vase (*hanaike*), of hard faïence, covered with a thin waxy glaze, crackled.

It is decorated with pheasants (*kiji*), and masses of peonies (*botan*). This example, and the three vases next described, are from the Paris Exhibition of 1867.

Although there appears to be no doubt that these vases are of Satsuma clay, the Collector is not clear that the decoration was executed at that factory, and, in part at least, it may have been done by Tokio artists.

Illustrated in *Keramic Art of Japan*, folio edition, Plate XIII. *Height* $12\frac{3}{4}$ in.

238. Flower vase (*hanaike*), of similar ware to the last example.

Decorated with pheasants amidst bushes of chrysanthemums, and with fret and fringe borders.

Illustrated in *Keramic Art of Japan*, Plate XXI folio, and Plate XIX octavo edition. *Height* 12 in.

239. Flower vase (*hanaike*), of vellum tinted faïence, covered with a dull glaze which is crackled.

The decoration consists of diaper patterns and floral sprays in medallions, and of fringed borders. The designs upon this and the succeeding example savour very much of the Tokio school of decoration.

Illustrated in *Keramic Art of Japan*, folio edition, plate XIII. Height 13 in.

240. Flower vase (*hanaike*), of hard faïence, covered with a dull glaze which is crackled. It is of a globular shape, with trumpet-shaped neck.

The decoration consists of delicate floral designs, embracing the *kiku*, *susuki*, *hagi*, *asagao*, *ominameshi*, *kikiyo* and *tsuta* (ivy), bands of severe geometrical form, and a deep pendant fringe around the neck.

Illustrated in *Keramic Art of Japan*, Plate XXI folio, and Plate XIX octavo edition. Height 13 in.

241. Sake bottle (*sakadokuri*), of hard faïence, glazed and crackled.

It is ornamented with a pheasant upon a rock, beside which grow *kiku*, *hagi*, and *kikiyo*.

Illustrated in *Keramic Art of Japan*, folio edition, Plate XXII. Height 8½ in.

242. Vessel for holding the water used in rubbing a stick of ink (*midzuire*), of hard gritty faïence, covered with bright varnish which is boldly crackled.

It is decorated upon one side with a plum tree (*oumai*) and a bamboo (*take*) growing on the banks of a stream, and with borders of ornamentation of a Grecian character. Height 5½ in.

243. Perfume burner (*koro*), of fine white pottery, glazed, but not crackled. An example of the undecorated ware of the Satsuma factory.

The bowl of the *koro* is supported upon the figures of three boys who hold it aloft upon their uplifted hands; it has two handles, each of which is formed of a group of leaves, a flower and a bud of the *kiku*; the handle of the cover is formed in a similar manner. Height $6\frac{1}{2}$ in.

244 and 245. Pair of stands for flower pots (*hana-bachidai*).

These are considered by native connoisseurs to be highly interesting examples of Satsuma faïence, not only as types of the ware decorated after the most characteristic method, but also because they are signed by the artist and bear the date of their manufacture.

The faïence is of a cream colour, of rather a hard nature, and not very carefully potted; the upper surfaces and the borders are covered with glaze, minutely crackled, and the general effect of the faïence is of a less finished and less showy character than that of the works of more recent date.

The decoration is of a very simple character, the border of each having upon it conventional flowers and sprays of leaves, executed in quiet-toned red, and green, and gold; and the only ornaments of the stands themselves are indications of clouds, rendered by masses of gold dots, a single cherry flower upon each, one in gold and the other in red and gold, and the signatures of the artists painted in gold.

The marks are shown below:—

(b)

(c)

(a)

(a) I-DE. *Ide*, the name of the artist.

(b) RAN-ZAN. *Ranzan*, the name of the artist.

(c) Painted in black upon the backs of the stands: TEM-PO,

NEN SEI. *Made in the period of Tempō, 1830-1844 A.D.*
Length $6\frac{1}{2}$ in.

246. Stand for a flower pot (*hanabachidai*), of soft faïence, glazed and crackled.

It is decorated in subdued enamel colours and gold with a branch of a plum tree, a raceme of wisteria, a basket of pomegranates, and a flower pot filled with an aquatic grass. *Diameter* 4 in.

247. A cake dish (*kwashibachi*), formed after the fashion of a boat. It is of light drab pottery, covered with a waxy glaze which is boldly crackled.

The ornamentation, somewhat rudely executed, consists of a pheasant and a maple tree (*momiji*). Mr. Hayashi doubts whether this specimen is Satsuma, and thinks it may be either Kyoto or Akahada ware. *Length* $6\frac{3}{4}$ in.

248. A cake dish (*kwashibachi*), decorated with a bouquet of *botan*, *kiku*, and *susuki*. *Length* $6\frac{1}{4}$ in.

249. A cake dish (*kwashibachi*), of rather hard white faïence covered with glaze, crackled. It is oval in form and the edges are fluted.

The decoration consists of a peony executed in natural colours and gold. *Length* $9\frac{1}{4}$ in.

250. A fire bowl (*hibachi*), of the kind known as *chojiburo*.

Of hard faïence, glazed and crackled, and decorated with ornamental borders and sprays of the *botan* executed in bright colours and gold. *Height* 10 in.

251 and 252. Pair of perfume burners (*koro*), of white faïence, covered with slightly crackled glaze.

The bowls rest upon elephants' heads, and the covers are surmounted by the *Kara-shishi*. These specimens are

decorated with masses of *botan* and *kiku* flowers and foliage executed in their natural colours, and gold. *Height 7 in.*

253 and 254. A pair of stands, upon which *sake* cups are placed (*sakazukidai*), in the form of the *kanebukuro*, the purse of money, which is one of the *takara-mono*.

They are of soft faïence, and are ornamented with a number of the *takara-mono*. *Height 2 $\frac{5}{8}$ in.*

255. A perfume burner (*koro*), of hard faïence, with bright glaze, crackled.

The bowl, which has a reticulated skin, is decorated with racemes of wisteria, and rests upon three feet, formed of the masks of the Buddhist god Hanniya; the perforated cover is also ornamented with sprays of wisteria, and surmounted by the figure of the *Kara-shishi*. The decoration is executed in low-toned colours and gold. *Height 16 in.*

256. Tea bowl (*chawan*), of faïence, not crackled. It is decorated with a spray of *kiku*.

This cup is an interesting example of the appreciation of the Japanese for artistic pottery, for after being broken into several pieces, it has been carefully repaired, and all the signs of fracture are disguised by designs in gold and colours. *Height 3 in.*

257. Portion of a fire-bowl (*hibachi*), of faïence, decorated in colours and gold with *kiku*, *susuki*, and *sasa*. *Height 3 $\frac{1}{2}$ in.*

258. A candlestick (*rosokutate*), of soft white faïence, of a creamy tint, covered with thin waxy glaze, crackled.

The decoration is executed in colours and gold and is divided into three stages: in the lowest division is a pheasant (*kiji*), the *kiku*, *hagi*, and *kikiyo*; the centre band is occupied by a grape vine (*budo*), and above this is a

band of fringe ornamentation and butterflies (*cho*); between each stage and around the cup, in which there is a pricket for the candle, are borders of conventional and floral designs.

The opinions of Japanese connoisseurs differ about this interesting specimen, some thinking that is a piece of true Satsuma of considerable age, whilst others assert that it is a clever imitation by Kozan of Ota. It is impossible for the Collector to decide which is right, but that the ware and decoration alike are very beautiful there can be no doubt. Illustrated in *Keramic Art of Japan*, folio edition, plate XXII. Height 14 in.

259. A bottle used for offering *sake* to the *kami*—the Shinto gods.

This piece resembles the preceding example in faïence, and also somewhat in the tone of colouring, and the same doubts have been expressed as to its being genuine Satsuma ware. The decoration, beautifully executed upon the ivory-like ground, in deep green, red, brown, yellow, blue, and gold, consists of butterflies, bats, clouds, flowers, and the five-clawed dragon, known as the *Amario*, a simple form of the imperial Chinese dragon.

Illustrated in *Keramic Art of Japan*, folio edition, Plate XVII. Height 6 in.*

260. A vessel for holding sauce, in the form of a tailed tortoise (*minogame*), of hard faïence, covered with bright glaze, crackled, and decorated with hexagonal diaper patterns, executed in green, black, and gold. Height 5 in., length $6\frac{1}{2}$ in.

261. Tea bowl (*chawan*) and stand (*dai*), of faïence^{*}, with bright glaze, crackled.

* Since the above descriptions were written the Collector has had an opportunity of showing these examples to Mr. Hayashi, who states that No. 258 is very good Satsuma faïence, decorated partly at that factory and partly elsewhere at a later period; No. 259 he considers to be an example of pure white Satsuma with the decoration added subsequently, probably at Tokio.

The decoration consists of sprays of *hagi*, *botan*, *asagao*, and *susuki*, executed in bright colours and gold. *Height* $3\frac{3}{4}$ in.

262. A jar.

It is decorated in a rude fashion with circular and square medallions, containing floral and other compositions; enamel colours, red, purple, and green, are employed, the latter being raised. The decoration of this piece differs altogether from the accepted methods of Satsuma artists, the surface being almost entirely covered, the colours of deeper and coarser tones than those usually employed, and the whole effect lacking the delicacy which characterises their works; it has, however, been identified by a Japanese connoisseur as one of the freaks in which the artists of that factory indulged. *Height* 4 in., *diameter* $4\frac{1}{2}$ in.

263. Vessel for holding the water used in rubbing a stick of ink (*midzuire*).

Of hard faïence covered with bright varnish, crackled. It is decorated with zones of conventional designs executed in green, purple, and red enamel colours, slightly raised, and gold. Illustrated in *Keramic Art of Japan*, folio edition, plate XVII. *Height* $4\frac{1}{2}$ in.

264. Flower vase (*hanaike*), of white faïence covered with crackled glaze.

The decoration consists of a peacock and peahen and a peony upon one side, and a peony upon the reverse side; these subjects are executed in brilliant colours and gold; around the bell-shaped mouth, and at the base, are borders of severe classic design. This example has been included by Japanese connoisseurs in the same category as specimens No. 258 and 259. Illustrated in *Keramic Art of Japan*, folio edition, plate XIX. *Height* $14\frac{1}{2}$ in.

265. Perfume burner (*koro*), of light grey pottery, glazed and crackled.

The body is covered with sprays of chrysanthemums, *lespedeza* and *susuki*, and amongst the foliage are butterflies (*cho*), dragon flies (*tombo*), and wasps (*koshi-boso*); the handles are decorated with the tea flower (*cha-no-hana*), and the handle of the cover is a *Kara-shishi*. Illustrated in *Keramic Art of Japan*, plate XXI, folio, and plate XIX, octavo edition. Height 11 in.

266 and 267. Pair of dishes for fish (*sakanazara*).

They are decorated in low-toned colours, one with a landscape, and the other with a composition of sprays of the *kiku*, *ominameshi*, and *kaya*, the latter a kind of rush much used in Japan for thatching the roofs of houses. Length $8\frac{1}{4}$ in.

268. A water pot (*midzusashi*), of buff faïence covered with an opaque glaze very slightly crackled. The decoration consists of two groups of flowers, executed in quiet-toned colours with gold sparingly introduced. This piece has an appearance of age and has evidently been much used, but it was probably not made long before the country was opened to foreign intercourse in 1858. Height $5\frac{1}{2}$ in., diameter $6\frac{1}{2}$ in.

269 and 270. Pair of flower pots (*hanaike*), of cylindrical form; of hard faïence covered with bright glaze which is boldly crackled.

They are each decorated with bold masses of peony (*botan*), and with a cock and hen; these subjects are executed in brilliant colours and gold with an excellent effect.

These examples, which are of pure Satsuma faïence and are ornamented strictly in the fashion of that factory, are comparatively modern. They were purchased at the Vienna Exhibition of 1873. Height $28\frac{1}{2}$ in.

271 and 272. Flower vases (*hanaike*), with stands (*dai*). They are of soft cream-tinted faïence, with a dull crackled

glaze. Upon one side of each vase is a group of *botan* and *budo*, and upon the other side is the bird *yamagara* amidst the *botan*, *yuri*, *kiku*, and *jakuro*. These examples are also comparatively modern, having been made about 1860, but they are pure Satsuma ware, both as regards the clay and the decoration.

Illustrated in *Keramic Art of Japan*, Plate XXI, folio, and Plate XIX octavo edition. Height 16 in.

273 and 274. Pair of dishes for fish (*sakanazara*), of hard white faïence, covered with a bright crackled glaze.

Each piece is decorated in bright colours and gold, with ornamental borders, and with a bouquet; on No. 273 the flowers are *kiku*, *kakitsubata*, and *ominameshi*, and in the foreground is the *kikiyo*; the bouquet upon No. 274 includes the *oumai*, *kiku*, *suisei*, and *sasa*. These pieces are modern ware, made before 1875. Upon each the name of the maker is painted in red.

SHIOZAN, the name of the maker.



Length 7 in.

275. Tea cup (*chawan*), of similar ware to the preceding specimens and of the same date.

The exterior is decorated with *oumai* and *sazankuwa*, and the interior with *kiku*, *ran* (a flower found in the secluded valleys of Japan), and a butterfly.

It is marked with the signature of SHIOZAN, as shown above. Diameter 4 in.

276. A dish (*sara*), of hard faïence, glazed and crackled.

Ornamented in gold and colours with *kiku* and *oumai*. Modern ware. Length 11 in.

277. A dish (*sara*), of hard faïence, covered with very bright glaze, crackled.

Decorated in bright colours and gold with a court scene—a party of courtiers dancing under a *sakura* tree. Modern ware. *Length* $10\frac{3}{4}$ in.

278. Sake cup (*sakadzuki*), of hard faïence, glazed and crackled.

Ornamented with *susuki*, *kikiyo*, and a *sudzume*. Modern ware. *Height* $1\frac{1}{8}$ in.

279 and 280. Pair of flower vases (*hanaike*), of hard faïence, covered with bright glaze and crackled.

Decorated with *kiku*, *hagi* and *susuki*. Modern ware. *Height* $2\frac{1}{2}$ in.

281. A plate (*sara*), of hard faïence, covered with very bright glaze, crackled.

The decoration consists of three fan-shaped medallions respectively filled with *asagao*, *hagi*, *kikiyo* and *susuki*, which are rendered in weak colours. Modern ware. *Diameter* $9\frac{1}{4}$ in.

282. A small dish (*kozara*), of modern ware. Modelled in the form of a *ho-ho*, with wings and tail outspread; painted in bright colours and gold. *Length* $6\frac{1}{2}$ in.

PAINTED IN TOKIO.

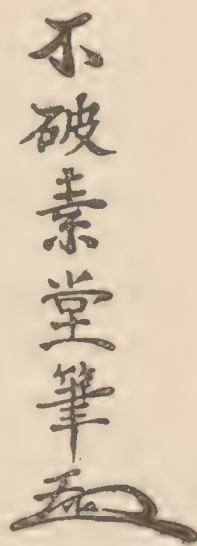
283. A dish (*sara*) of Satsuma faïence, of rather a hard texture, covered with a crackled waxy glaze.

This specimen was decorated in Tokio by *Fuwa Sodo*, as related in the inscription upon the back of the piece, and it affords an admirable example of the best work of that school of artists.

The centre of the dish is occupied by a composition embracing a pair of pheasants (*kiji*), in a garden wherein grow the plum tree (*oumai*), peony (*botan*), iris (*kakitsubata*), chrysanthemum (*kiku*), and the *ran*; the inner border of the dish is decorated with numerous intricate diaper designs, and the outside border of the rim is ornamented with a fringe executed in quieter colours than those employed in the decoration of the interior of the work. Illustrated in *Keramic Art of Japan*, plate XVI, folio, plate XV, octavo edition.

The following inscription is painted in black upon the back of the dish:

FU-WA SO-DO HITSUSU. *Painted by Fuwa Sodo.* The mark at the foot of the inscription is the seal of the painter.



Length 15½ in., breadth 12½ in.

284. A perfume burner (*koro*), of fine white faïence, covered with bright glaze, minutely crackled. The bowl, which is supported upon three legs, has two handles and a perforated cover.

The decoration of the body consists of eight overlapping fan-shaped medallions and around the neck is a border consisting of fourteen compartments, each containing a diaper pattern of a different design; upon the lid is a carefully modelled spray of *kiku* which forms the handle.

The medallions are filled with floral compositions, embracing the following varieties:—Peony (*botan*), tea flower (*cha-no-hana*), lespedeza (*hagi*), *Pyrus spectabilis* (*kaido*), herbaceous peony (*shakuyaku*), lily (*yuri*), plum tree (*oumai*), hyacinth (*suisen*), mountain tea flower (*sazankuwa*), wisteria (*fuji*), and cherry (*sakura*); all these subjects are accurately rendered in their natural tints, in enamel colours, and gold is used very freely with a satisfactory effect, after the best methods of the Tokio school. Height $11\frac{3}{4}$ in., diameter 11 in.

285-287. Flower vases (*hanaike*).

The Collector has not been able to obtain any definite information about these pieces, but the extreme beauty of the decoration, and the variety of subjects illustrated leads him to think that he is right in including them amongst the specimens of Satsuma painted in Tokio.

The faïence is of a hard and gritty nature, very carefully potted, and covered with a bright glaze evenly crackled.

The decoration illustrates one of the most characteristic of Japanese methods, that in which studied irregularity most displays itself. Various shaped medallions, overlapping one another, are filled with animals, birds and flowers, the designs being executed in sedate coloured enamels and gold, and the same treatment is applied in the execution of the elaborate borders and bands around the bases, bells, and necks of the vases.

The decoration of these works is so carefully executed, and illustrates so many of the native thoughts, customs, shrubs, flowers, fruits, &c., that a full description may not be out of place:—

No. 285. Upon one side there are six medallions, containing: (a) a dragon (*tatsu*); (b) a crane (*tsuru*), amidst clouds; (c) a tailed tortoise (*minogame*), and the sacred ball (*hojii-no-tama*) floating upon waves; (d) a chrysanthemum (*kiku*) and a bird; (e) the lespedeza (*hagi*) and a stag (*shika*); (f) the following fruits and vegetables: pomegrante (*jakuro*),

maize (*namba*), turnip (*kabura*), grape (*budo*), and bean flower (*nohana*). Upon the other side there are also six medallions: (a) cranes amidst clouds; (b) *minogame* and waves upon which floats the sacred ball; (c) a dragon; (d) three children playing in a garden of plum trees (*oumai*); (e) a hanging flower basket (*hanakago*), containing peonies (*botan*), cherry flowers (*sakura*), wisteria (*fuji*), hyacinth (*suisen*), and the herbaceous peony (*shakuyaku*); (f) a stream with mandarin ducks (*oshidori*) amidst reeds (*yoshi*), and the mountain tea flower, a kind of camellia (*sazankuwa*).

The medallions upon No. 286 are disposed upon grounds composed of sprays of *kiku*, *hagi*, *kikiyo* (*Platycodon Grandiflorum*), *susuki*, *karukaya* (two descriptions of long grass), and *ominameshi*. The subjects in the medallions are—(a) a flower car (*hanagoruma*), bearing a basket filled with *botan* and *sakura*; (b) this medallion is of a fan shape known as *zigami*, being so called after the paper used in the manufacture of the *ogi* or folding fan: it is occupied by a landscape; (c) a pine tree and crane (*matsu-ni-tsuru*); (d) two flower baskets, one of them upon a stand containing chrysanthemums, roses, pinks, and hyacinths; (e) this medallion contains a hanging bouquet of chrysanthemums, iris (*kakitsubata*), with long pendant of various coloured silk ribbons with which a kitten is playing; the bouquet hangs from behind a sunshade of bamboo (*sudare*); (f) this medallion is occupied with a grape vine and a sparrow.

The medallions upon vase No. 287 are disposed upon grounds of *hagi*, *kiku*, *ominameshi* and *susuki*; the subjects are: (a) a flower car laden with a basket of *botan*, *kiku* and *kikiyo*, with ferns (*warabi*), and clover (*genge*), in the fore-ground; (b) a curtain of silk brocade and a basket of flowers; (c) mandarin ducks upon a rock beside which grows bamboo grass (*sasa*), and the rush *kaya*; (d) peonies and butterflies (*cho*); (e) a landscape of the kind known as *sansui*, embracing mountains and streams by moonlight; (f) a tent of silk brocade with a drum (*taiko*), and a cherry tree.

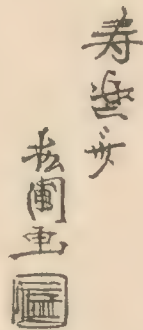
Two of the vases, Nos. 286 and 287 are marked with the impressed stamp:

GIOKU-ZAN. *Giokuzan*, the name of the maker.



The following inscription is painted in red upon No. 286.

JU-RAKU-SAI SHIO-HO YEGAKU. *Painted by Shioho Jurakusai.* The seal is the painter's mark.



Height of No. 285, $25\frac{1}{2}$ in., of Nos. 286 and 287, $23\frac{1}{2}$ in. No. 285 is illustrated in *Keramic Art of Japan*, folio edition, plate XXIII.

288 and 289. Pair of perfume burners (*koro*).

These specimens illustrate in a very perfect manner the productions of the Shiba painters. They have an appearance of considerable age but this is artificial, for they have certainly been made and decorated since the opening of the country.

They are of pure Satsuma clay, a light buff faïence of very fine and dense texture, covered with an opaque white glaze, which is slightly crackled; the decoration, in coloured washes, slightly raised enamel colours, and gold lavishly used, is executed upon the surface thus obtained, with a brilliant effect.

The bodies of the vessels are globular, and are each supported upon three feet formed of the crouching figures of demons, who hold the bowls aloft upon their heads and uplifted hands; there are ring handles with lion-head masks, and the vessels have covers in which there is an outlet for the escape of the perfume.

The main subject of the decoration is a procession of

religious men, with their attendants and female musicians, through the grounds of a temple which is seen amongst pine trees and rugged crags; the heads of each of these figures is encircled by a golden nimbus, and they are probably the sixteen Rakan. Around the feet and necks of the vessels are ornamental borders, and the covers are decorated with figures of women with the bodies and tails of the *ho-ho*, probably *Tennin*, the angels of the Buddhists. Height $16\frac{1}{2}$ in., diameter $10\frac{3}{4}$ in.

290. A tea bowl (*chawan*), of Satsuma faïence, ornamented with bands of diaper patterns. Painted in Tokio. Height $3\frac{1}{4}$ in.

291. A flower pot (*uyekibachi*), of grey Satsuma faïence, covered with a thick white glaze, crackled.

The decoration, executed in Tokio, consists of a group of warriors crossing a stream, representing some incident in the history of the country. This subject is executed in gold, and in the washes and raised enamel colours which are so freely used by the Tokio school of painters. Height $6\frac{3}{8}$ in.

292 and 293. Pair of flower vases (*hanaike*), of Satsuma clay, of a semi-porcelain character, covered with a thin bright glaze, crackled. Modern ware.

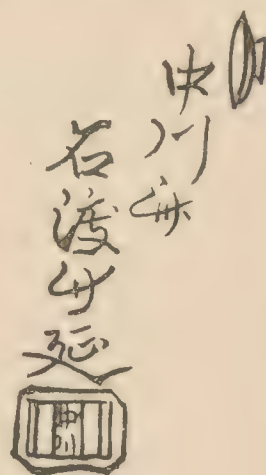
The decoration is altogether of the Tokio school in design, execution, and colouring; there are twelve bands of ornament upon each of the vases, of various designs, executed in very bright green, red, and blue, with gold freely used, and some of the bands are partially jewelled.

Upon the bodies of the vases is depicted the Ballad of Takasago. The characters of this story are represented on clouded gold grounds, the spirit of the pine tree of Takasago in the form of an old woman with a broom in her hand; and the spirit of the pine tree of Sumiyoshi,

in the form of an old man holding a kind of bamboo rake; there are also pine trees, cranes, and tortoises—all emblems of longevity.

The marks shown below are painted upon the vases:

CHIU - SEN - SAI ISI - WATARI TIKU - YEN.
Isiwatari Tikuyen, the painter; *Chiusensai*,
 probably the name of the workshop. The
 marks at the beginning and end of the
 inscription are the seals of the painter.



Height 14 in.



KIKUJIDO.



No. 295.

No. 297.



No. 296.

No. 306.

No. 301.



No. 298.

No. 299.

No. 302.

KAGA.

KO KUTANI AND AO KUTANI.

294. A bowl (*hachi*).

This example, which differs in every respect from the later works of the Kutani factories, and was for many years thought to be Chinese, has been identified by the Japanese connoisseurs Mr. Hayashi and Mr. Matsuo as the work of Tamora Gonzayemon, the Hizen potter who, in the period of Kwanei, 1624-1643, originated the manufacture of pottery in the province of Kaga; the decoration is also identified as the work of Kuzumi Morikage, a distinguished member of the Kano school of painters, who went to Kaga in the period of Manji, 1658-1660, and devoted himself to the decoration of the productions of Gonzayemon. It is of semi-porcelain, enamelled in close imitation of grey granite, and decorated upon this ground-work, in the interior with a Chinese landscape and river scene, and upon the exterior with the figures of nine of the Sixteen Rakan, namely, Inkata Sonja, Battara Sonja, Batsunabashi Sonja, Butsutara Sonja, Nakasaina Sonja, Handaka Sonja, Dakaharita Sonja, Sohinda Sonja, and Ashita Sonja: the figures are not drawn in the manner in which it is customary to depict these characters, but are apparently burlesqued, for they are shown engaged in fun and frolic instead of in sedate contemplation. The painting is executed in green, red, blue, purple, and black of

the tints used by Chinese artists of the period of the Ming dynasty; no gold is used.

There is neither the signature of the maker nor of the painter upon this piece, but, as Japanese experts say, "it is signed all over." *Diameter* $9\frac{1}{2}$ in.

295. A dish (*sara*), of circular form.

Of fine light grey pottery, or semi-porcelain, carefully potted, and covered with a bright glaze of a cold buff colour which is somewhat boldly crackled.

The decoration, executed over the glaze, consists of a representation of Fusi-yama, seen from *Miyo no matsu-bara*, a place celebrated upon the sea coast for its pine trees. This subject is rendered in silver, gold, and deep red in a bold and effective manner by a few strokes of the brush; the edge of the dish is enamelled with cold deep blue on which leaves and flowers are painted in silver and gold.

This is another authentic example of the painting of Kuzumi Morikage. *Diameter* $6\frac{1}{8}$ in. (See Plate XI.)

296. A tea bowl (*chawan*).

The work of Goto Saijiro, the artist who was sent to Hizen by Prince Toshiaki Toshiharu to learn the art of making porcelain.

On his return, in 1660, he discovered suitable clay at Muranoshita, in the neighbourhood of Kutani, and commenced the manufacture of porcelain; at the same place he found the red colouring matter which has since then become so closely associated with Kutani ware.

The specimen under review is of pure porcelain. The interior is decorated with two rude representations of the *ho-ho* upon branches of *botan*; these subjects, in slight relief, are executed in bright gold, silver, and purple enamel colour. The exterior is entirely covered with rich dark mottled red.

This example is extremely interesting as it shows the original application of the mottled red ground, a style which

after having fallen into disuse for a century, was revived in the early years of the present century, and has become the most characteristic method of the Kutani painters. *Diameter* $5\frac{5}{8}$ in. (See Plate XI.)

297. A dish (*sara*), of coarse porcelain.

Decorated with two of the Seven wise men of the bamboo forest. The subject is executed in black, yellow, and purple upon a bright dark green ground, and subsequently glazed.

The drawing is very rude and altogether inferior to the work of Morikage, but it is described by Japanese connoisseurs as being painted in the seventeenth century, after his style.

The mark is painted in red: TOMI, meaning *Riches*.



Diameter $5\frac{1}{2}$ in. (See Plate XI.)

298. A plate (*sara*), of pottery, covered with thick opaque white glaze slightly crackled.

It is decorated with a duck and shrub very rudely painted in green, yellow, purple, and brown enamel colours. This example is of the same period as the preceding specimen. *Diameter* $7\frac{5}{8}$ in. (See Plate XI.)

299 and 300. Bottles used for offering *sake* to the *kami* (*omikitsubo*).

Of double gourd-shape, and octagonal in form. They are of faïence, covered with opaque white glaze, and the subjects with which they are decorated are executed in deep greens and reds, and yellow and purple enamels, laid thickly upon the glaze, as in the preceding specimens. The same subjects are employed in the decoration of the upper and lower bulbs of the bottles; of the eight panels

in each case, two are filled with pine trees; two with bamboos; two with the *funo*, one of the *takara-mono*; and the remaining two with more or less imperfect representations of the *kiku* crest of the MIKADO, and the *aoi* leaf from which the crest of the Tokugawa family is derived. The use of these two emblems in conjunction, at the period when these objects were decorated, the seventeenth century, is interesting and significant, for it was at this time that the Tokugawa family assumed the dignity of Shogun, and with it the active government of Japan.

Japanese connoisseurs consider that these objects are of quite as early a date as the bowl No. 294.

The character FUKU is painted in black upon a dark green ground, on the bottom of each bottle.

FUKU. *Prosperity, Happiness, or Luck.*

Height 12 in. (See Plate XI.)



301. A dish (*sara*), of circular form.

Of hard pottery entirely covered with the ruddy-brown glaze known as persimmon, and decorated with a spray of *oumai* painted in white, black, and greyish-green enamel colours upon the glaze. This specimen has been identified by Mr. Hayashi as Kutani ware, made about the end of the seventeenth century, after the style of Chinese Nankin ware. Diameter $6\frac{1}{8}$ in. (See Plate XI.)

302. A dish (*sara*), of porcelain, glazed.

It is decorated, over the glaze, in green, yellow, brown and black enamel colours, with the subject of *take-ni-tora*, or the tiger seeking safety in a bamboo forest from the pursuit of the elephant.

This example has also been identified by Mr. Hayashi as Kutani, made in the closing years of the seventeenth century.

It is marked in black upon a green panel:

FUKU. *Prosperity, Happiness, or Luck.*



Illustrated in *Keramic Art of Japan*, folio, Plate XXXI.
Diameter $8\frac{1}{2}$ in. (See Plate XI.)

303. Waterpot (*midzusashi*), of rough pottery and rude workmanship.

This also is an example of the earliest works of the Kutani potters, and is rendered additionally interesting by the presence of the mark of the factory. The decoration of the body consists of borders of an archaic character, and around the body the Seven gods of Fortune are shown enjoying themselves in a garden; the cover is also decorated and surmounted by a branch of the *sazankuwa* as a handle. The colours used are those identified with the earliest works of the factory, deep red, and green, purple, and yellow.

The mark is painted in deep blue upon the bottom of the pot.

KU-TANI. *Kutani*, the name of the district in the province of Kaga, in which the ware was made.



Height $9\frac{1}{2}$ in., diameter 13 in.

304. Tea bowl (*chawan*), of fine pottery, covered with dark green enamel, and decorated inside and out with horses, waves, and flowers, rendered in green, purple, yellow, and white. Another example of early ware. Height $2\frac{1}{2}$ in., diameter 4 in.

305. A dish (*sara*), of rough semi-faïence.

It is decorated in the centre with a group of Chinese sages examining a *kakemono*, and behind them is a *kobachi* from which the burning perfume issues; around this centre is a broad border occupied by three medallions, containing similar figures, and by curious conventional patterns; the back of the dish is ornamented with several dragons and a border of vigorous design. The whole of the decoration is executed in deep, dull red.

Some difference of opinion has been expressed as to the origin of this piece, but the balance inclines to this classification.

Illustrated in *Keramic Art of Japan*, folio, Plate XXX, and octavo, Plate XXII. *Diameter 17 in.*

306. Small teapot (*kibisho*), of fine white pottery, partially covered with opaque white glaze.

The handle and neck are decorated in purple, green, and black enamels, with leaves and borders of simple design; whilst the body of the pot is surrounded by a belt of the *Kara-kusa* in black, and the pattern filled in with blue enamel of a cold blue tone of very satisfactory character; the lid is ornamented in a similar manner.

A Japanese connoisseur remarks that the refined shape of this piece, and the exquisite character of the decoration, show that it cannot be one of the earliest works of the factory, and he places the date of its production in the earlier years of the eighteenth century.

The following mark is painted upon the lid in black upon a green panel:

FUKU. *Prosperity.*



Illustrated in *Keramic Art of Japan*, folio, Plate XXXI. *Height 3 $\frac{3}{8}$ in.* (See Plate XI.)

307. A perfume burner (*koro*), in the shape of a lion

(*shishi*), the head of which, forming the cover, is pierced with holes for the escape of the fumes.

It is of fine buff pottery, covered with opaque white glaze, which is slightly crackled; upon this surface floral sprays, exquisitely drawn, are executed in the purple, green, and blue enamel colours which are employed in the decoration of several of the preceding examples; flat colours, yellow, red, and black, are also used, and gold is freely employed. The beauty of the work, and the similarity of some of the decoration to that of the last piece, places this example in the same period.

The following mark is painted in red:

九谷

KUTANI.

Illustrated in *Keramic Art of Japan*, folio, Plate XXXI.
Height $7\frac{3}{4}$ in.

308. A dish (*sara*), of octagonal shape.

Of buff pottery, decorated with griffins, masses of clouds, and flower buds, executed in purple, white, yellow, green, and black enamels.

The character of the decoration is similar to that of the early examples already described, but it is probable that this piece is an imitation of those wares, and this view is confirmed by the fact that the mark it bears is a forgery.

Painted in black:

SEI-KWA NEN SEI. Made in the period of Seikwa. A forgery of the Chinese mark of the Tch'ing-hoa period, 1465-1487 A.D.



Diameter $7\frac{3}{8}$ in.

HACHIRO KUTANI WARES.

309. Bowl (*hachi*), of semi-porcelain, decorated with deep red and gold after the manner introduced into the Kutani factories by Goto Saijiro, about 1660.

This piece, and a number of other examples of similar ware which follow, are early examples of the revival of red grounds, which commenced in the opening years of the present century; and it may be mentioned that many of these specimens came from the Paris Exhibition of 1867. In these wares the red largely predominates over the gold, whilst the reverse is the case in more modern productions.

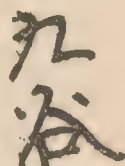
The interior of the bowl is divided into eight compartments running spirally from the centre. Four of these are of deep red, decorated with floral sprays in gold, and the remaining four are filled with small curled ornamentation in red upon white grounds. Placed upon these spaces are three oval medallions filled as follows: (a) *kiku*; (b) *botan-ni-Kara-shishi*, or the Chinese Lion amongst bushes of peony, a favourite subject of Japanese poets and artists; and (c) the *ho-ho*.

The exterior is decorated with four medallions containing the *kiku*, *take*, *botan*, and a group of Chinese figures.

Marked at the bottom in red:

KU-TANI. *Kutani*.

Diameter $6\frac{3}{4}$ in.





- | | | | | |
|----------|----------|----------------------------|----------|----------|
| No. 329. | No. 336. | No. 325. | No. 337. | No. 352. |
| No. 318. | No. 341. | No. 326. No. 330. No. 327. | No. 334. | No. 319. |

310. Bowl (*hachi*), of the same ware and decoration, and ornamented with the same subjects.

Marked as above.

Illustrated in *Keramic Art of Japan*, folio, plate XXXIV; octavo, plate XXIII. *Diameter 9 in.*

311. Bowl (*hachi*), of the same ware and decoration.

The centre of the interior is occupied with two oblong panels containing historical subjects, and around them are medallions, two of diaper patterns, and two containing tigers (*tora*). The exterior is ornamented with medallions disposed upon a ground of minute curled work, and with a border formed of over-lapping leaves, a method very generally employed in this style of ware.

Marked in gold upon a red panel:

KUTANI.



Diameter 9¼ in.

312 and 313. Pair of bowls (*hachi*), of the same ware and style of decoration.

The borders, inside and out, are of a similar character to those in the example last described, and the same deep red, peculiar to this early period, is employed.

The centre of the interior of each bowl is occupied by a circular medallion; in one is Yebis seated upon the fish *tai*, with which he is associated, and surrounded by several of the *takara-mono*; in the other Girogin is shewn with his fan and *makimono*, and beside him are several of the *hojin-no-tama*; the god is evidently enjoying a respite from his usual deep studies, for his *makimono* is closed and a merry lad is amusing himself by climbing up his abnormally developed head.

These pieces are marked in gold upon red panels, as

in the preceding example, with the word KUTANI. *Diameter* $6\frac{1}{8}$ and $6\frac{3}{8}$ in., respectively.

314. Bowl (*hachi*), of similar ware.

The border of the interior is formed of eight compartments filled with various designs, and in the centre are nine overlapping medallions filled with figure subjects, floral designs, dragons, and so forth. On the exterior are oblong medallions containing groups of Chinese philosophers studying *makimono* or writing.

Marked the same as the pieces last described. *Diameter* $8\frac{1}{4}$ in.

315. Bowl (*hachi*), of similar ware.

It is decorated with borders containing medallions filled with landscapes, floral compositions, and figure subjects, and in the centre of the interior, Yebis is shewn indulging in his favourite pursuit of fishing.

Marked with the word KUTANI in gold upon a red panel. *Diameter* 8 in.

316. Bowl (*hachi*), of similar ware.

Decorated with numerous medallions of irregular shape filled with a variety of subjects, amongst which are the following in the interior of the bowl: (a) a plant of the *botan*; (b) a landscape with the mountain Fusi-yama in the distance, and (c) a tailed tortoise (*minogame*) carrying upon its back a box filled with treasures, and upon the exterior: (a) *Takasago-no-matsu*, referred to in the description of examples Nos. 292 and 293; (b) the mountain tea flower (*sazankuwa*) and a *yamagara*, a small bird; (c) a group of Chinese figures; and (d) an object which may be the *kanebukuro* or money bag.

Marked KUTANI in gold upon a red panel. *Diameter* $6\frac{1}{4}$ in.

317. Bowl (*hachi*), decorated in deep red and gold.

The interior is covered with a ground of the small curled forms used by the Kutani artists upon early ware, and upon the surface are three deep red circular medallions filled with the *kiku*, *kakitsubata*, and *hiyotandzuru* or *hiyotan* vine, and in the centre the *Kikiyo-no-mon* or *Kikiyo* crest, a form often used for decorating such central spaces.

Marked in gold upon a red panel:

KA-YO, KU-TANI. *Kutani*, *Kayo*, the latter being one of the names by which the province of Kaga is known.



Diameter 9 $\frac{3}{8}$ in.

318. Waterpot, used to fill the kettle (*midzusashi*), of semi-porcelain, decorated with cold red in various tints, and gold.

It is ornamented with two medallions containing *ho-ho* and several borders of diaper patterns. The execution of these designs is very careful but the general effect is not altogether satisfactory, the reds lacking the depth and softness of those generally used by Kutani artists. This and the succeeding piece have, however, been identified by a Japanese connoisseur as works dating from the early part of the present century.

It is not marked. *Height 7 $\frac{1}{4}$ in.* (See Plate XII.)

319. A cake jar (*kwashitsubo*), of light grey pottery.

Decorated somewhat after the fashion of the preceding example, but the reds employed are of even colder tints. It is hexagonal in form and each face is occupied by a medallion; of these two are filled with diaper patterns, two with dragons, and the others with garden scenes.

Marked in red with the character FUKU. *Height 6 in.* (See Plate XII.)

320. Bowl (*hachi*).

In the inside is a border of the *shippo tsunagi no wuchimi*

hana-bishi pattern, and three medallions containing a dragon, a bush of the *kiku*, and a landscape; the exterior is ornamented with the customary leaf border and three other medallions containing a *ho-ho*, a landscape, and an aged Chinese taking tea.

Marked in gold upon a red panel:

KUTANI.



Diameter 7 in.

321. Bowl (*hachi*), of semi-porcelain.

Ornamented in deep red and gold, with several groups of children reading and writing, and with medallions containing the *kiku*, *suisen*, and *tsubaki*.

The mark KUTANI is painted in red upon a white panel.
Diameter 7 $\frac{3}{4}$ in.

322. Bowl (*hachi*), of semi-porcelain, very carefully decorated in deep red and gold with the following subjects.

In the centre, in a large medallion, is Hotei, the patron saint of children, surrounded by some of his young friends, who are, no doubt, waiting for him to distribute the presents which his bag contains, and around this subject is a border with medallions, containing four *Kara-shishi*, and as many landscapes. Around the exterior is a leaf border, and a number of compartments and medallions, in which are *Kara-shishi*, landscapes, maple trees (*momiji*), mushrooms (*matsutake*), bats (*koomori*), shells (*kai*), tea bowls (*chawan*), a feather brush (*haboki*), and butterflies (*cho*).

Marked in gold upon a panel of red:

KU-TANI, HAN-YEI. *Hanyei* being the name of the maker.

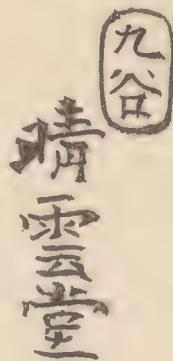


Diameter 9 $\frac{3}{4}$ in.

323. Bowl (*hachi*), of fine semi-porcelain, decorated in gold upon a mottled red ground, with the following subjects, which are executed with remarkable skill.

In the interior are Girogin, seated upon a stork in flight, a *Kara-shishi*, a tortoise (*kame*), a waterfall, a group of figures under a pine tree, a stack of rice, and sparrows, and the *kiku*, *botan*, and *ominameshi*; on the exterior are panels of diaper patterns, medallions containing Chinese domestic scenes, the *sazankuwa*, and a leaf pattern border.

Marked in red:



KU-TANI, SEI-UN-DO. *Seiundo* being the name of the maker.

Illustrated in *Keramic Art of Japan*, folio, plate XXXIV, octavo, plate XXIII. Diameter 9 in.

324. Bowl (*hachi*), of the same ware.

It is decorated in red and gold, but the colour in this specimen is of a deeper tone than that employed in the last example, and the execution is, if possible, more beautiful.

There are five medallions in the interior, and four outside, all disposed upon a mottled red ground, ornamented with the *Kara-kusa* pattern. In order to give an idea of the variety of subjects which go to make up the decoration of a single bowl of such fine ware as this, they are here given in full detail:

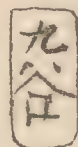
Interior: (a) a *Kara-shishi*; (b) the following flowers, *kikiyo*, *botan*, *hagi*, *ominameshi*, and *susuki*, with sparrows (*sudzume*); (c) Chinese philosophers in a bamboo grove examining a *makimono*; (d) a landscape; (e) Chinese figures writing under a pine tree.

Exterior: (a) a Chinese playing on a *koto*; (b) another

playing the game of *go*; (c) another writing; (d) another painting.

Besides these subjects there are two borders, one zig-zag and the other of the leaf pattern, and other decorative forms which it is difficult to describe.

Marked in gold upon red panels:



KUTANI, SEI. The lower mark, *Sei*, is the mark of the maker, probably a contraction of the name of Seiundo.



Illustrated in *Keramic Art of Japan*, folio, plate XXXIV, octavo, plate XXIII. Diameter $9\frac{1}{4}$ in.

325. Waterpot, used with ink when writing (*midzuire*), of fine pottery.

Decorated in deep red and gold, with the *Chikurin no Hichiken*—a favourite subject with the artists who painted Kaga ware. The decoration of this piece is very carefully done, and the red is of that deep and satisfactory tone found only in the earlier wares.

It is marked upon the handle in gold with the character FUKU. Height 5 in. (See Plate XII.)

326. A vinegar bottle (*sutsubo*), of fine and rather soft pottery, decorated in red and gold with diaper patterns, and groups of Chinese figures and horses.

Marked in gold with the word KUTANI. Height $4\frac{3}{4}$ in. (See Plate XII.)

327. A small teapot (*kibisho*), of similar ware and decoration.

It is ornamented with diaper patterns, and medallions filled with figures and floral subjects, and a landscape.

Illustrated in *Keramic Art of Japan*, folio, plate XXXIII.

Marked in red with the word KUTANI. Height $2\frac{1}{8}$ in.
(See Plate XII.)

328. Bowl (*hachi*), of fine pottery, decorated in deep red and gold.

The decoration of this piece is most interesting; it consists of the leaf and other borders, of a central medallion in the interior, and of two unrolled *makimono*, one inside and the other outside the bowl. The medallion is occupied with a view of Sekiheki, a beautiful spot in China, which was immortalised by the poet Sotoba, in his song called Sekiheki no Fu, of which there are two parts, known as Zen Sekiheki no Fu, and Go Sekiheki no Fu, meaning the first and subsequent parts. The whole of the former appears on the exterior, and the whole of the latter upon the interior, of the bowl, each of the Chinese characters being painted with most perfect accuracy. These poems describe the beauty and grandeur of the scenery of Sekiheki, and hold a foremost place amongst the classical poetry of China.

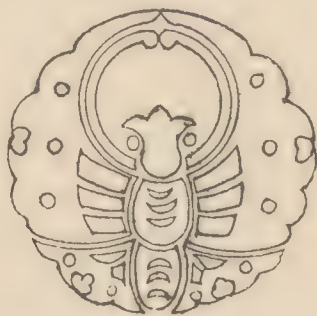
Marked in red with the character KUTANI. Diameter $6\frac{1}{2}$ in.

329. Cake jar (*kwashitsubo*), of fine white pottery.

Decorated with gold and red of a light and beautiful tint upon a delicate transparent glaze, slightly crackled. Around the body there are five bands of diaper patterns, and a central belt which is divided into six compartments in which the following subjects are beautifully executed in red and gold upon white grounds: (a) the *botan*; (b) landscape in the setting sun; (c) the *kikiyo*, *ominameshi* and *susuki*, with birds, probably the *shijiukara*; (d) a landscape; (e) the *kiku*, and (f) a landscape. The cover, which is decorated with *kiku* flowers and leaves, has for a handle a fir cone (*matsukasa*), and is surrounded by a margin of black lacquer, powdered with mother-of-pearl. Upon the inside of the cover the character FUKU is written in gold.

More interesting, however, even than the exquisite colour-

ing and painting of the work, are the associations connected with it, for it has been identified as a piece made by order of the Prince of Kaga, for presentation to Ikeda, the Prince of Bizen. The crest of the latter, a butterfly displayed, appears three times upon the exterior of the jar, whilst the characters KUTANI, in gold upon a red panel, are modestly traced under the interior of the rim.



CREST OF THE PRINCE OF BIZEN.

Illustrated in *Keramic Art of Japan*, folio, plate XXXIV; octavo, plate XXIII. Height $7\frac{1}{2}$ in. (See Plate XII.)

330. Dish (*sara*), of rather rough white pottery.

Decorated in deep red and gold upon a transparent crackled glaze. The border consists of the *shippo tsunagi no wuchimi hana-bishi* design, and the centre is occupied with a representation of a Chinese philosopher seated beside his writing table.

Marked in red with the characters KUTANI. Diameter $13\frac{1}{4}$ in. (See Plate XII.)

331. Bowl (*hachi*), of fine soft white pottery covered with a waxy glaze, upon which the decoration is executed in gold and a red of peculiar beauty, which is laid on in some parts unevenly, giving the surface a mottled appearance.

The interior is covered with a net, in which a number of gold fish (*kingio*) are swimming. The meshes of the net are delineated with remarkable skill, and the execution of this part of the decoration is a marvellous specimen of

manual dexterity. The exterior of the bowl is divided into a number of medallions in which the following subjects are painted with a free hand: a group of Chinese studying beneath two pine trees; a group of *takara-mono*; cranes in flight amongst pine trees; and the *botan*, *kiku*, and *nadeshiko*.

The characters KUTANI are painted in gold upon a red panel underneath the bowl. *Diameter* $14\frac{1}{4}$ in.

332. Bowl (*hachi*), of similar ware and colouring.

The decoration consists of eight medallions with white grounds, placed upon a red ground which is ornamented with the *Kara-kusa* design in gold. The subjects in the medallions are the *Omi Hakkei* or the Eight Famous Views of Lake Biwa in the province of Omi, which are:

The Setting Sun at Seta.

The Autumn Moon of Mount Ishiy.

The Fine Breeze on the Plain of Awadzu.

Returning Sails of Yabase.

The Evening Chimes of Miidera.

Descending Wild Geese at Katada.

The Night Rain at Karasaki.

The Evening Snow on Mount Hira.

The following mark is written at the bottom of the bowl

In red: KUTANI.



In gold upon a panel of red: FUKU.



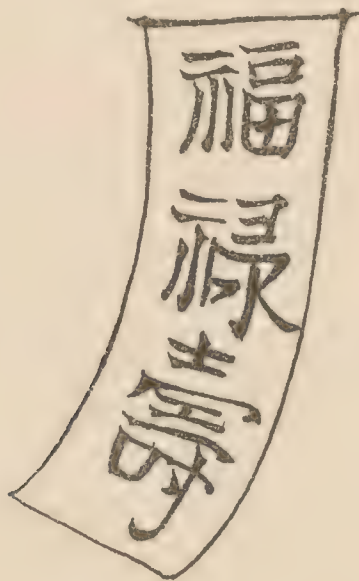
Illustrated in *Keramic Art of Japan*, folio, plate XXXIV, octavo, plate XXIII. *Diameter* $8\frac{3}{4}$ in.

333. Bowl (*hachi*), of similar ware and decoration.

Here also the subjects delineated are painted in red

and gold upon white panels, disposed upon a mottled red ground ornamented with designs in gold.

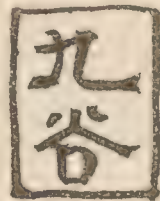
In the interior, upon three large fan-shaped medallions, parties of aged men are shown engaged in the ceremony of *chanoyu*, surrounded by the objects and utensils necessary in the celebration of that rite. On the exterior are a large number of old and, no doubt, learned men, in groups, examining *makimono*, and discussing their contents, and one of them displays an open one on which the following characters are written :



The characters are FUKU—ROKU—JIU, meaning *Good Fortune*,

The following mark is written in gold upon red panels :

KUTANI.



FUKU.



Illustrated in *Keramic Art of Japan*, folio, plate XXXIII.
Diameter 11 in.

334 and 335. Pair of bottles for offering *sake* to the gods (*omikitsubo*), of similar ware.

They are decorated with various borders of diaper designs, upon a ground of *Kara-kusa* ornament, and with conventional forms and medallions containing landscapes, Chinese domestic scenes, and so forth.

Marked in red with the characters KUTANI. Height $7\frac{3}{4}$ in. (See Plate XII.)

336. Another *omikitsubo*, of fine hard pottery, decorated in red and gold, with horizontal bands upon a ground of net work.

Marked in red: KUTANI.

Illustrated in *Keramic Art of Japan*, folio, plate XXXIII. Height $7\frac{1}{2}$ in. (See Plate XII.)

337. Another *omikitsubo*, very similar to Nos. 334 and 335 in treatment; the ware, however, is more of a porcelain character.

It is carefully decorated with the leaf border and two panels, one containing a peacock, and the other a group of students; in two subsidiary panels the character FUKU is written in gold, and the same word is written in red on the bottom of the bottle. Height $6\frac{5}{8}$ in. (See Plate XII.)

338. A plate (*sara*), of hard pottery, glazed and decorated in red and gold with a Chinese scene.

Marked in red: KUTANI. Diameter 8 in.

339 and 340. Plates (*sara*), of fine white pottery, glazed.

Decorated in brilliant red and gold with fan-shaped medallions containing portraits of the *Rokkassen* or Six Poets.

Marked in red: KUTANI. Diameter 8 in.

341. A bottle for offering *sake* to the gods (*omikitsubo*) of similar ware.

It is decorated with borders, and with two medallions;

one containing a landscape, and the other three aged Chinese engaged in their favourite occupation of studying some rare *makimono*.

Marked KUTANI in red. *Height 7 in.* (See Plate XII.)

342. A bowl (*hachi*), of heavy semi-porcelain, decorated in deep red and gold.

In the centre of the interior are the *Shichi fuku jin*, or Seven gods of Fortune, and the sides are divided into medallions, containing *take*, *matsu*, and *oumai*; on the outside there are six medallions, containing *kiku*, *botan* and *suisen*.

This piece is not marked. *Diameter 7¼ in.*

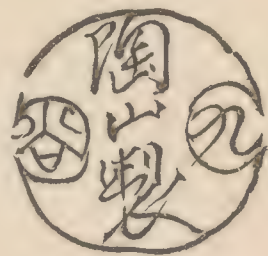
343. Bowl (*hachi*), of soft white pottery, glazed and decorated with red and gold.

This is an example of the best work of the Tozan family, and in beauty of colouring and execution it is equal to the finest examples of any period of Kaga ware; indeed the freedom and skill of the decoration of the earlier works of this family may well place it in the foremost rank of the ceramic artists of Japan.

The interior of the bowl is occupied with a representation of two *koi* swimming amongst the water weed *mo*, which is delineated with great skill, the colour employed adapting itself admirably to the subject. The exterior of the bowl is surrounded by a broad band of the *shippo tsunagi no wuchimi hana bishi* design, upon which three deep red circular medallions are placed containing *ho-ho*.

The mark is painted in red:

KU-TANI, TO-ZAN SEISU. *Made by Tozan in Kutani.*



Diameter 8¼ in.

344. Bowl (*hachi*), of similar ware, or, perhaps, of rather harder texture.

Another beautiful example of the work of the Tozan family, and decorated with equal skill to the preceding piece, but with less boldness of design and freedom of execution.

The centre of the interior is occupied by a tomb, before which a man, bareheaded, beneath the rain and amidst the vivid lightning, is kneeling in prayer; the phrase *Nan-zan-jiu*, signifying longevity, is inscribed upon the tombstone. Around this are two borders, one of the *shippo* design, and the other a broad belt of small curled forms, upon which are disposed a number of red medallions, filled with conventional designs in gold. Upon the exterior are three rosettes and three panels, the latter containing Chinese domestic scenes; these subjects are disposed upon a rich deep red ground, ornamented with arabesque designs in gold.

Other works of the Tozan family, both early and recent, are described later on in the Catalogue.

Marked in red:

TOZAN, the name of the maker.

Diameter $8\frac{1}{2}$ in.

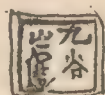


345. Small teapot (*kibisho*), of fine, very light grey pottery.

Ornamented with great delicacy in red and gold. The chief features of the decoration are contained in two white medallions, placed upon a ground of delicate diaper design. The subject in the larger medallion illustrates the incident of the *Chikurin no Hichiken*, and the smaller one some subject of Chinese domestic life.

This is another example of the works of the Tozan family, but it is probably of considerably more recent date than the two preceding specimens.

Painted in red: KU-TANI, IWA-zo. *Iwazo*, the maker, this being one of the names used by the Tozan family. Height $2\frac{5}{8}$ in.



346. Cup and saucer, of porcelain.

Decorated with conventional borders in dull red and gold, and two medallions, one containing a figure subject, and the other a rose (*shobi*) tree.

A modern example of the work of the Tozan family, but not later than 1875.

NIP-PON, KU-TANI, IWA-ZO. *Iwazo, Kutani, Japan.* The lower character to the left of the inscription is read as zo, being part of the maker's name, and not as TSUKURU, as it generally is when found in this position.

日本
岩造

Diameter of cup $3\frac{3}{8}$ in., of saucer $5\frac{1}{4}$ in.

347. Bowl (*hachi*), of soft white pottery, covered with waxy glaze.

It is decorated with the deep red found in the earlier and finer works, such as No. 331, but both the tone of colour and the execution are altogether inferior in this example, which is the work of Yeiraku, the Kyoto potter who went to Kaga in the fifth year of Ansei, 1858.

The interior is ornamented with portraits of the *Sanju Rokkassen*, the Thirty-six celebrated poets of Japan. The portraits are thrown upon a red ground, decorated in gold with the *Kara-kusa* design. The outside is occupied with medallions, in which *ho-ho*, *kiku*, and domestic scenes are drawn with an absence of care unknown in the earlier works of the factory.

The mark is painted in red:

NI OITE YEI-RAKU KU-TANI TSUKURU. *Made by Yeiraku in Kutani.*

永樂
造

Diameter 15 in.

348. A bowl (*hachi*), of semi-porcelain.

Decorated in deep red and gold, with a group of figures and conventional designs; the principal border on the exterior is ornamented very much after the *kinrande* method of Yeiraku.

It is marked KUTANI. *Diameter 6 in.*

349. A dish (*sara*), of light reddish-grey pottery of fine texture, covered with opaque white glaze.

The decoration is executed in a brownish-red and gold, and the subject is treated with a breadth and boldness unusual in the painting of Kutani, or, indeed, of Japanese ceramic wares in general.

The interior of the dish is occupied by a four-clawed dragon, surrounded by a band of conventional ornamentation, in which the *botan* is prominent.

The border of the exterior is covered with an exceedingly bold rendering of the *Kara-kusa* ornamental designs.

Painted in red:

KU-TANI SEI; SO-SEN-TEI
 ICHI-GO YEGAKU. *Made in Ku-*
tani; painted by Ichigo Sosentei.

相
鮮
亭
一
毫
画

九
谷
製
表

Diameter 17 in.

350. A dish (*sara*), of light grey pottery or stoneware, decorated in dull red and gold, giving an effect unusually sombre for Kaga ware.

The ground of the interior of the dish is covered with the *shippo tsunagi no wuchimi hana-bishi* design upon which three circular medallions are thrown; the principal one is occupied with the historical scene of Narihira Adzuma kudari, or Narihira going down to the East, who lived in ancient times. This extravagant and dissolute courtier was accused of having seduced a princess of the Imperial house, and was banished to the Eastern, then the unknown, part of Japan. He is here shown riding past Fusiya accompanied by his attendants. This subject is rendered upon a white ground, covered with most minute stippled work in light red, and the mountain and clouds are outlined in the same way. The smaller medallions are filled with floral subjects, one containing the *sakura*, *kiku*, *botan*, *hagi*, and *suisen*; the other, the *oumai* and *sazankuwa*.

The exterior of the dish is encircled by two dragons, most spiritedly rendered in light and dark red and gold, one of which holds a sacred ball or jewel in one of its claws.

Painted in red:

DAI NIP-PON, KU-TANI TSUKURU. *Made in Kutani, Great Japan.*

大日本
九谷造

Painted in gold upon a red panel:

KIOKUZAN, the seal of the maker or painter.



Diameter 15½ in.

351. A dish (*sara*), of the same ware and decoration as the preceding specimen.

In a large circular medallion four of the Gods of Fortune are shown engaged in a frolic; Yebis, with his fishing rod, carrying an enormous *tai*; Bisjamon in his knightly armour; Daikoku with his hammer, and Hotei, seated upon his bag with his fan in his hand.

An oblong panel at the side is occupied with a representation of the story of Ono no Tofu; this *kuge*, crossing a bridge, saw a frog in the water trying to jump upon a willow which grew upon the bank of the stream; after many ineffectual efforts the frog at last succeeded, and then Ono no Tofu, seeing the persistence of the frog thus rewarded, recognised the virtue of perseverance.

Painted in red: DAI NIP-PON, KU-TANI
TSUKURU. *Made in Kutani, Great Japan.*

大日本
造

Painted in gold upon a panel of red; the characters to the right of the seal are KIO-KU, the remainder of the name KIOKUZAN being omitted; the characters to the left are SAI, meaning *Painting in Colours*.

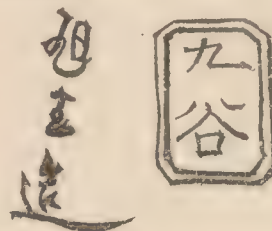


Diameter 14 $\frac{1}{4}$ in.

352. A water pot (*midzusashi*), of fine very light grey pottery, decorated in deep red and gold, with numerous diaper and conventional ornaments, borders of leaf and other patterns, and with two medallions containing Chinese scenes.

The whole of the decoration is executed with great skill and precision, but the general effect, and the colouring also, lack the beauty and feeling of the earlier works.

Painted in red: KUTANI, KIOKU-ZAN,
TSUKURU. *Made by Kiokuzan, Kutani.*



Illustrated in *Keramic Art of Japan*, folio, plate XXXIII.
Height 7 in. (See Plate XII.)

353. A bowl (*hachi*), of soft white pottery, covered with cream-tinted opaque glaze slightly crackled.

The decoration is executed in gold and red, and comprises a number of medallions containing landscapes and figure subjects placed upon a ground of *Kara-kusa* ornament; there are also the conventional designs, curled forms, leaf border, and the other ornamental features identified with the earlier works of this class, but this specimen is evidently a modern work, not more recent, however, than 1875, and although the decoration is faulty in execution it is not debased like the wares since produced for export.

KU-TANI. YU-ZAN. *Yuzan*, the maker, *Kutani*.



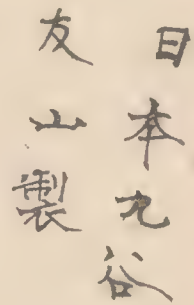
Diameter 8 in.



354. Small tea-pot (*kibisho*), of light grey pottery.

Decorated with a *riyo*, *ho-ho*, and *tama*, in gold upon a deep red ground ornamented with the *Kara-kusa* form. The decoration is executed in the *kinrande* style introduced into Kaga by Yeiraku.

NIP-PON, KU-TANI, YU-ZAN SEISU. *Made by*
Yuzan, Kutani, Japan.



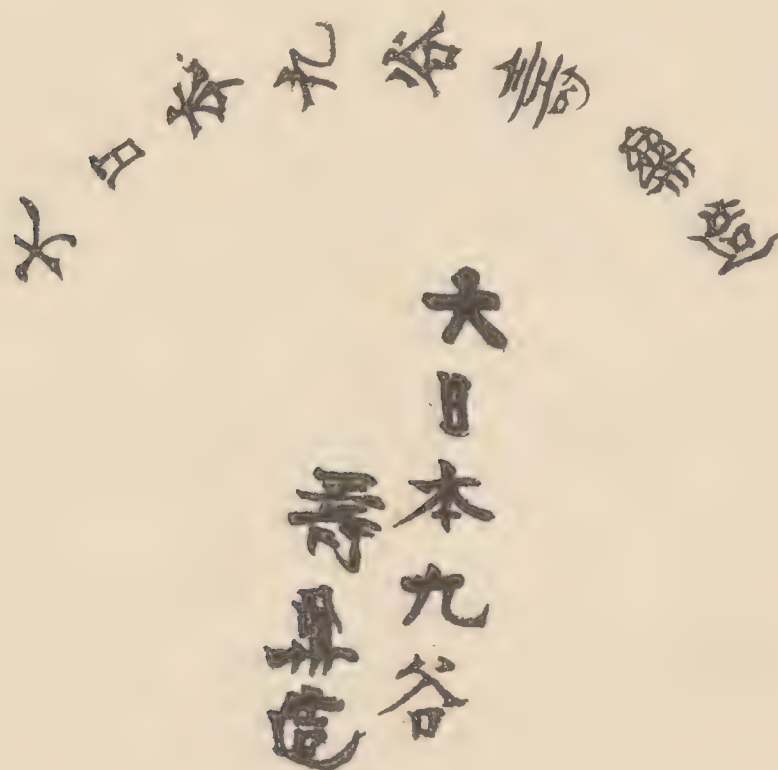
Height 1½ in.

355. Flower vase (*hanaike*), of porcelain.

Decorated with red and gold with a group of cranes,

a pine tree, and a waterfall upon the body, and with bands of floral and diaper designs; the handles are modelled in the form of elephants' heads. The reds used are of crude and rather hard tints, and the gold is burnished and brighter than that found upon older specimens. It is accompanied by a stand decorated in *kinrande* fashion.

Modern work, from the Vienna Exhibition of 1873.



The upper inscription is painted in blue upon the stand: DAI NIP-PON, KU-TANI, JU-RAKU TSUKURU. *Made by Juraku, Kutani, Great Japan.*

The lower inscription is painted, also in blue, upon the vase itself and has precisely the same meaning.

Height 18 in.

356. Teacup (*chawan*), with cover and saucer, of egg-shell porcelain, decorated in deep dull red and gold, with medallions of flowers upon a ground of the *shippo tsunagi no wuchimi hana-bishi* design.

Modern ware, not later than 1875.

Painted in red upon the cup and saucer:

DĀI NIP-PON, KU-TANI SEI. *Made in Kutani, Great Japan.*

大日本
九谷製

Diameter of cup $3\frac{5}{8}$ in.; of saucer $4\frac{7}{8}$ in.

POLYCHROMATIC KUTANI WARES.

357. Dish (*sara*), of reddish grey pottery, covered with an opaque glaze.

The ground work is of deep solid flat red, decorated with *kiku* leaves and flowers in gold, and numerous diaper patterns in pale red and deep raised blue enamel; over this are thrown branches of the pine tree, upon which are placed two large crayfish (*iseyebi*); the fish are painted in dark brown, thickly laid on, and the pine leaves are in raised green enamel.

The word KUTANI is painted upon the back of the dish in black upon a panel of green enamel, disposed upon one of crackled white, and surrounded by a black border, as shown below.

This specimen has been pronounced by a Japanese connoisseur to be an example of the earliest and best work in polychrome and gold, dating from the early part of this century.



Diameter $17\frac{1}{2}$ in. (See Plate XIII.)



No. 357.



No. 364.

358. Dish (*sara*), of similar ware.

The decoration is executed in gold and a great variety of colours, some of which are flat, but they are chiefly brilliant enamels laid on with great body, so much so as to impart a decided relief to the ornamentation; this is particularly the case with the white, which stands out in high relief.

The subject is a group of *kiku*, *hagi*, and *ominameshi*, with a pair of cocks fighting; the back of the dish is covered with green enamel, and decorated with representations of a bat (*komori*), the loquat (*biwa*), and pumpkin vine (*kabochadzuru*).

This piece bears the KUTANI mark, which is handsomely written in gold, after the same fashion as the mark upon the preceding example.

Illustrated in *Keramic Art of Japan*, folio, plate XXX, and octavo, plate XXII. Diameter 16 in.

359 and 360. Pair of flower vases (*hanaike*), of rather soft white pottery, decorated in flat and slightly raised enamel colours and gold.

The vases are ornamented with numerous borders, conventional designs, and with medallions. The lower part of each is divided into two zones, one of which has a pattern in red, blue, and green, of a severe classic style, and the other a zig-zag border of a Gothic treatment; above these, the main body of the vases is grounded with masses of the *shippo tsunagi no wuchimi hana-bishi* design upon gold scroll-work; at the starting lines of the necks of each are eight cusped compartments filled with diaper patterns, and the necks and bells are enriched with *botan* flowers, leaves, and gold scroll-work, and with pendant fringe borders.

On each vase there are four medallions, two minor ones, upon either side, filled with conventional clouds and fish-scale diapers, and two principal ones upon the faces. The latter are filled with the following compositions:

On vase No. 359:

(a) A representation of a number of children playing at the game of *Shishimai*, or Lion-dance; this game is derived from the theatrical performance of *kagura*, which is acted before Shinto temples in propitiation of the *kami* or deities of that religion. *Shishimai*, sometimes called *Daikagura*, is also acted by beggars who roam from house to house, as mummers were wont to do in England at Christmas time; (b) a peacock (*kujaku*) and peahen, with a peony (*botan*).

On vase No. 360:

(a) A group of children playing by a flower basket (*hanakago*), filled with *botan* and *kakitsubata*; (b) a peacock, peahen, and *botan*.

The word KUTANI is painted upon the bottom of each vase in red; the ornamental work which surrounds the mark is executed in green and black, but it has no practical significance.



Illustrated in *Keramic Art of Japan*, folio, plate XXVI; octavo, XX. Height 20 in.

361. A vessel used for rinsing sake cups (*haisen*).

Of faïence, decorated in a very similar manner to

example No. 302, but of more recent date; it is, indeed, an imitation of Ao Kutani made during the present century.

It is ornamented with a *Kara-shishi*, surrounded by a border of *botan* flowers.

The following mark is painted in black:

KUTANI.



Illustrated in *Keramic Art of Japan*, folio, plate XXXI.
Height $6\frac{3}{8}$ in., diameter $7\frac{1}{4}$ in.

362. A covered bowl (*futamono*).

This specimen is a most interesting work, illustrating as it does in itself what we venture to consider the highest development of both the Hachiro and the polychromatic styles of decoration. It is the work of a member of the Tozan family.

The exteriors of the bowl and cover are painted in red, the deep solid colour associated with the finest efforts of the Kutani artists, and ornamented with the *Kara-kusa* design in gold; upon this surface twenty-one circular medallions are thrown, in each of which the *kiku*, *botan*, and many other flowers are painted in red and gold upon grounds of extremely minute dotted work in red. At the foot of the bowl is the leaf border beautifully executed in shaded reds and gold.

The interiors of the dish and cover are decorated in polychromatic colours and gold, with a representation of an incident in the life of Sasaki Sahuro. This warrior of ancient times, it is related, being once closely pursued by his enemies, came to a river which he could not cross; having enlisted the assistance of a fisherman, who guided him to a spot where it might be safely forded, he is said to have slain him before crossing the stream, so that he might not afford the same information to his pursuers. This scene, the swollen river, the warrior in complete

armour, which bears the crest of the princely house of Sasaki, and the unfortunate fisherman, with his flaming torch and fishing baskets, on his knees praying for mercy, is painted in brilliant flat and enamel colours, and gold, with all the care and skill that the artists of the Tosa school of painting would have devoted to the warlike scenes which they loved to delineate.

Illustrated in *Keramic Art of Japan*, folio, plate XXXIV; octavo, plate XXIII.

The mark is painted in red:

KU - TANI, TO - ZAN. *Tozan*, the maker, *Kutani*.



Diameter $9\frac{3}{4}$ in.

363. A covered bowl (*futamono*), of light grey pottery, covered with white glaze, crackled.

This is another specimen of the combination of the red and gold with the polychromatic style of decoration.

The exteriors are ornamented with eleven circular medallions, filled with exquisite studies in miniature of boys, birds, foliage, floral devices, and the like, irregularly disposed upon a red ground, ornamented with the *Karakusa* design in gold.

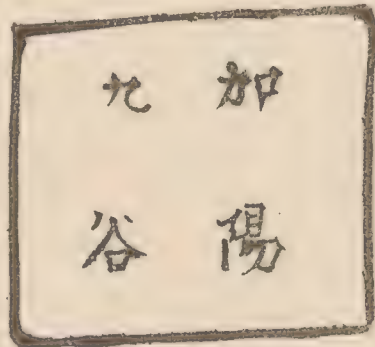
The decorative subjects employed in the interiors illustrate two of the twenty-four Examples of Filial duty which, with many other instances of the observance of the Confucian precept of the obedience and love of children for their parents, have been recorded for the edification of the youth of China and Japan.

That in the bowl shows Oshio, the affectionate son of an aged mother, who, in the depth of winter, longed for some fresh fish. Oshio being too poor to purchase this luxury, so expensive at that season of the year, went out to endeavour to catch the fish in the neighbouring stream, but, owing to its being frozen over, was unsuccessful; at

last, in despair, stripping off his clothes and hanging them upon a pine tree, he threw himself upon the ice, in which the heat of his body thawed a hole through which, to his great delight and surprise, two fine *koi* jumped, and he was thus enabled to gratify his mother's wish.

On the cover, the dutiful Tofujin is shown suckling an aged woman, whilst her own babe is crying for the milk of which it is thus deprived. The old woman, Tofujin's mother-in-law, having lost her teeth, could eat nothing, and had to rely for everything upon her daughter's kindness; Tofujin would feed her from her bosom, would comb her hair every morning, and in the evening shampoo her back. At last, when the old lady was on the point of death, she summoned all her relatives to her side, and, after speaking of the devotion with which her daughter-in-law had cared for her for so many years, told them that if they would profit by her praiseworthy example they might be sure that a happy and prosperous future would be their reward.

The following mark is painted in gold upon a panel of red:



KA-YO. KU-TANI. *Kutani. Kayo*, the latter being one of the names by which the province of Kaga is known.

Illustrated in *Keramic Art of Japan*, folio, plate XXXIV; octavo, plate XXIII. Diameter $10\frac{1}{4}$ in.

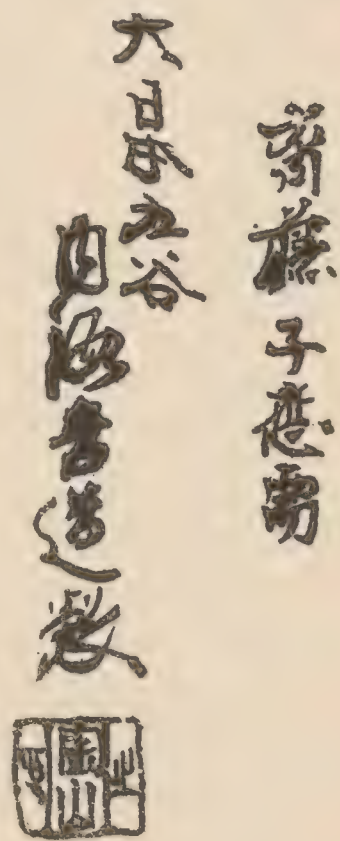
364. Dish (*sara*), of fine white pottery, covered with bright glaze, and painted with reds of various tints, green, brown, black, and gold, the latter being used with considerable freedom.

The principal feature in the decoration is a Chinese

philosopher, attired in robes of great magnificence. He is seated by his writing table in a veranda, beside a waterfall, near which grows a *shoro* tree, and is attended by a student, who holds an open book. This subject is executed upon a white ground, most delicately shaded with minute dot work in red. The remaining portion of the surface is covered with masses of *Kara-kusa* and *shippo tsunagi no wuchimi hanabishi* designs, and a broad border of the latter encircles the outer rim of the dish. The various subjects are executed with all the breadth and care which characterise the best works of the Tozan family.

Painted in red upon the back:

The three upper characters to the right are SAI-TO SI, *Mr. Saito*; the two lower are MOTOME NI OZITE, *For demand*; those in the centre of the inscription are DAI NIPPON, KU-TANI; the four upper characters to the left are WUCHI-MI IWA-ZO, one of Tozan's names; and the lower one is SEISU. The whole reads: *Made by Wuchimi Iwazo, Kutani, Great Japan, by order of Mr. Saito.* The square mark is the seal of Tozan, the centre mark being his name, and the side characters, *No IN, the Seal of.*



The following mark is painted upon the face of the dish, the written characters in black, and the seals in gold upon red grounds.

SHIO-REI-DO. *Shioreido*, the professional name of TOZAN. The characters in the seals are TOZAN.



Diameter 19½ in. (See Plate XIII.)

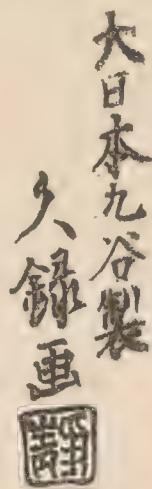
365. Dish (*sara*), of fine soft white pottery, covered with a crackled glaze.

The decoration of this specimen is most carefully executed in reds of various tints, greens, browns, black, purple, and gold. A square medallion in the centre shows the *Shin Rokkassen*, or Six Poets, attired in flowing robes of great splendour; a red border surrounding the medallion, is ornamented in gold with spiral and *Kara-kusa* designs, and upon this ground four medallions, containing landscapes representing famous places, among them being *Tatsutagawa no momiji*, a spot celebrated for its beautiful maple trees, and *Tanbagawa*, where there are rapids which venturesome mariners sometimes are rash enough to shoot upon a frail bamboo raft.

The border of the under-side of the dish is of beautiful work; a narrow band of the leaf design, and a broader one of clouded red upon which fifteen circular medallions are disposed; each of these is filled with compositions executed in a paler tint of red upon grounds of minute spotted work; among the subjects illustrated are the following: the pine tree (*matsu*); the plum tree (*oumai*); the *Adonis sibirica* (*fukujuso*); the *man-nentake*; a mushroom (*reishi*); the chrysanthemum (*kiku*); the hare (*usagi*); the iris (*kakitsubata*); the peony (*botan*); the hyacinth (*suisen*); the crane (*tsuru*); the tailed tortoise (*minogame*); and the Chinese lion (*kara-shishi*). These varied subjects are executed with a careful precision and loving feeling which is most enchanting.

The following mark is written in red:

DAI NIP-PON, KU-TANI SEI, KIU-ROKU
YEGAKU. Made in Kutani, Great Japan.
Painted by Kiuroku. The seal, which reads
SEI, is the mark of Kiuroku.



Illustrated in *Keramic Art of Japan*, folio, plate XXXIV; octavo, plate XXIII. Diameter $14\frac{7}{8}$ in.

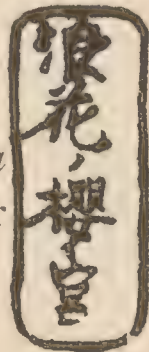
366. Dish (*sara*), of hard white pottery, glazed.

A carefully executed example of another development of the Kutani style of decoration, various shades of brown being used in combination with the customary red and gold.

The centre of the dish is occupied with a view of *Sakura-no-Miya*, a picturesque place in Osaka. Around this is a border containing four oblong medallions, divided by circular ones, in each of which is a *ho-ho*; the former contain the *oumai* and *suisen*, the *kiku* and *sakura*, the *take* and *botan*, and other flowers and trees. The exterior has a border of *Kara-kusa* design in white, with gold outline, upon a red ground.

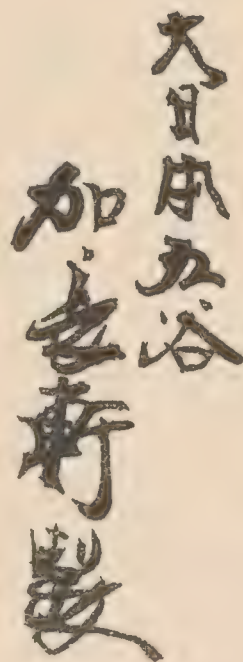
The following mark is painted in gold upon the face of the dish:

NANI-WA NO SAKURA MIYA. *Sakura-no-Miya* is a place in Osaka; Naniwa is another name for Osaka.



Painted in red upon the back:

DAI NIP-PON, KU-TANI, KA-CHO-KEN SEISU. Made by Kachoken, Kutani, Great Japan.



Diameter 14 in.

367. Hanging flower vase (*ikebanasashi*), of fine hard white pottery, with crackled glaze.

It is decorated with a vigorous representation of a dragon, executed in red and gold, amidst clouds of black and gold.

The mark KUTANI is written on the bottom in red. Height $7\frac{3}{8}$ in.

368. Flower vase (*hanaike*), of light grey pottery, glazed.

It is decorated in ruddy brown and gold, with the ornamental form of *nami-ni-chidori*—sea-gulls and waves.

The mark is impressed, a very unusual manner of marking this ware:

KUTANI—impressed.



Height $10\frac{1}{8}$ in.

369. Sake bottle (*kandokkuri*), of the kind used for warming the wine by immersion in hot water in the upper part of a *chaburo* or *hibachi*.

The bottle, which is of light grey pottery glazed, is completely covered with the *shippo* form of ornament, executed in ruddy brown and gold.

Marked in red with the word KUTANI. Height $6\frac{3}{4}$ in.

370. Small teapot (*kibisho*), of soft white pottery, partially glazed, and decorated with red and gold borders, and a group of boys playing under a pine tree on the body, and with the convolvulus (*asagao*) upon the cover; these subjects are executed in deep green and blue enamels, and other colours, upon white grounds.

KUTANI, painted in gold.

Height $2\frac{3}{4}$ in.



371. Cake jar (*kwashitsubo*), of soft pure white pottery,

very similar to Satsuma faïence, covered with opaque white glaze.

It is ornamented with a representation of a New Year's scene—children playing battledore and shuttlecock, a beggar-man with a monkey, which he leads from house to house at this season soliciting alms, and the *Kadomatsu*, or the Gate Pine which is erected before one's house at New Year's time; a similar custom, perhaps, to the use of the Christmas tree in Europe. This subject is rendered in very bright red, green, blue, purple, and yellow enamel colours and gold, upon the white glaze.

Marked KUTANI, in black upon a green panel. *Height 8 in.*

372. Flower vase (*hanaike*), of rather rough light brown pottery, glazed.

It is fashioned like a section of bamboo, and is decorated with two *koi* swimming in a stream, upon which float branches of *matsu*. There are also borders and masses of diaper patterns. These subjects are executed in black and brown washes, and brilliant green and blue enamels and gold.

The mark is written in black:

KU-TANI TSUKURU. *Made in Kutani.*

Height 14 $\frac{3}{4}$ in.

九谷造

373. A flower tub (*hanaoke*).

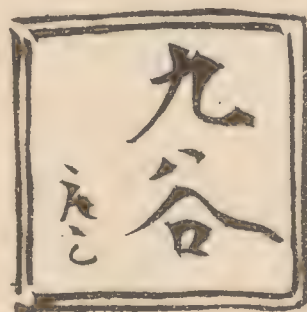
A circular vessel, fashioned after the shape of the tub in which horses are washed (*badarai*), used for the arrangement of flowers in the "natural style," when it is partially filled with water, with a heap of pebbles thrown upon one

side and heaped so as to form a rocky shore, from which may spring dwarf shrubs, plants, and so forth.

It is of brown stoneware unglazed on the outside, and undecorated except with three fan-shaped medallions, each containing a landscape; the interior is glazed and ornamented with a border of *Kara-kusa* design in blue, and in the centre with large masses of *botan* executed in raised enamels, chiefly blue, green, purple, and brown, with gold sparingly used.

The mark is painted in black upon a panel of green:

KU-TANI, SHIO-ZO, *Shiozo* being the maker.



Diameter $15\frac{3}{4}$ in.

374. Bowl (*hachi*) of semi-porcelain, glazed, and decorated in red, cold blue, ruddy brown, and gold, with a *kirin* inside, and groups of horses outside.

The central mark in the figure below is painted in blue under the bowl, and the outer inscriptions in gold around it.



The mark in the centre reads: DAI NIP-PON YEI-RAKU TSUKURU. *Made by Yeiraku, Great Japan.* The inscription in the circle is KU-TANI, SO-SEN-TEI ICHI-GO YEGAKU. *Painted by Ichigo Sosentei, Kutani.*

Diameter 6 in.

375. Bowl (*hachi*), of the same ware, and decorated with similar subjects and colours. Another example of Yeiraku's work.

The mark is painted in blue:

KU-TANI SEI. *Made in Kutani.*



Diameter 6 in.

376. Water kettle (*dobin*), of fine white pottery, glazed. It is decorated with two medallions upon a ground of red and gold. In the medallions are court and historic scenes, executed with great minuteness in polychrome; the colours used are garish, especially a pale bright green not found upon any of the earlier works, but which is very freely used upon wares made about 1874 and subsequently. This piece also shows a marked decadence from the earlier works in polychrome and gold, lacking the breadth of treatment which characterise many of the examples previously described.

The mark is painted in gold underneath the spout:

DAI NIP-PON, KA-SHU, KU-TANI, KI-SAKI TSUKURU. *Made by Kisaki, Kutani, Kashu, Great Japan.* 大日本加州九谷市製

Height 5½ in.

377. Small teapot (*kibisho*), of similar ware, decorated with nine white medallions upon a ground of red and gold, in each of which are subjects executed in brown, red, and gold; amongst the subjects are the *kiku* and *kikiyo*, the *jakuro* and *yamagara*, the *oumai*, *take*, and *kiku*, and the fisher-boy, *Urashima*, the Rip van Winkle of Japan, who is seen riding upon the back of a fish returning from his sojourn with the sea-god's daughter in the Evergreen Land. The story is told in the Notes.

Two marks are painted in red, the word KUTANI upon the handle, and the following upon the spout:

YUZAN, the name of the maker.



KUTANI.

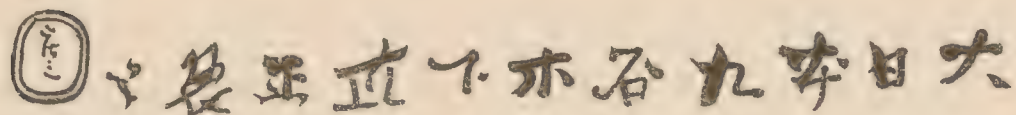


Height $2\frac{1}{2}$ in.

378. A cake dish (*kwashibachi*), of very fine pottery, glazed, and decorated in an elaborate, busy manner in red and gold, and a great variety of bright colours, including the pale green referred to in the description of example No. 376, which are used upon comparatively modern work such as this.

The principal subject of the decoration is a medallion containing a *sakura* tree, under which are shown the *botan*, *hagi*, *kiku*, and *omoto* (the ground pine or lycopodium); around the stand of the dish is a group of lads flying a kite, on which the characters FUKU and JIU are written in gold.

The following mark is written, the seal in gold upon red, and the inscription in blue:



DAI NIP-PON, KU-TANI KI-NO-SHITA NAO-MASA KORE O

SEI-SU. *Kinoshita Naomasa, Kutani, Great Japan, makes this.* The seal is that of SHIOZO, which is the maker's second name.

This specimen was obtained at the Vienna Exhibition of 1873. *Height 6 in., diameter 8½ in.*

379. Flower vase (*hanaike*), of the same ware and style of decoration as the preceding example. On either side are medallions, upon a red and gold ground, in one of which is shown a poetess seated by her writing table, and in the other are two warriors engaged in combat.

The mark is painted in black:

DAI NIP-PON, KA-SHU, KU-TANI, KI-SAKI
MAN-KI TSUKURU. *Made by Kisaki Manki, Kutani, Kashu, Great Japan.* Kashu is another name for Kaga.

大日本
加賀
九谷
窯
主
記

This example was purchased at the London Exhibition of 1874. *Height 15 in.*

380. A teacup (*chawan*), of fine white pottery, glazed.

This piece is comparatively modern, probably not more than twenty years old, but the decoration is executed with remarkable skill and taste, and the colouring is very good.

The exterior of the cup is grounded with gold designs upon red, and disposed upon this are two medallions, one containing a birdcage, a bush of *kiku*, and an *uchiwa*, a fan which does not fold; in the other is a Chinese house and garden. These subjects are executed in red, gold, brown, and black; in the interior are stanzas of poetry most carefully written in minute characters.

The mark is executed with equal care, being written

in gold upon panels of red, placed upon a circular medallion of gold.

KU-TANI, SEI-KAN TSUKURU. *Made by Seikan, Kutani.*

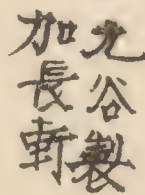


Illustrated in *Keramic Art of Japan*, folio, plate XXXI.
Height 3 in., diameter $2\frac{5}{8}$ in.

381. A teacup (*chawan*), of soft white pottery covered with thin glaze and decorated in red, brown, and gold with the following subjects: *ho-ho* and *kiri*; *oumai*, *tsuru*, and *matsu*; *take* and *sudzume*; and wild geese (*gan*) and the reed *ashi*.

The mark is painted in red:

KU-TANI SEI. KA-CHO-KEN. *Kutani manufacture.*
Kachoken, the professional name of the maker.

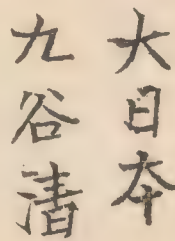


Height $2\frac{3}{4}$ in.

382. Bowl (*hachi*), of white pottery, glazed and decorated in various colours, red, black, and green the most prominent, and gold, with a representation of an autumnal scene—wild geese flying across a crescent moon (*mikadzuki*), with bushes of *kiku* and *susuki*.

The mark is painted in red:

DAI NIP-PON, KU-TANI SEI. *Made in*
Kutani, Great Japan.



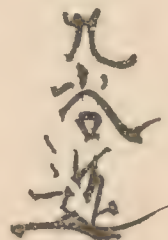
Diameter 7 in.

383. Bowl (*hachi*), of similar ware, decorated in the same bright colours, with gold sparingly introduced, with,

in the interior, a pair of bantams (*chabo*) under a *sakura* tree, and on the exterior with convolvulus (*asagao*).

The mark is painted in red:

KU-TANI TSUKURU. *Made in Kutani.*



Diameter $7\frac{1}{8}$ in.

384. Bowl (*hachi*), of similar ware and decoration. The interior is ornamented with a landscape and various autumn flowers.

Marked, in red, KUTANI. *Diameter $8\frac{1}{8}$ in.*

385. Bowl (*hachi*).

Of light grey pottery, glazed, and decorated in polychrome and gold, the pale green referred to in the description of examples Nos. 376, 378 and 379, being largely employed, and the reds also being of a garish character.

In these respects, and also in the execution of much of the decoration, this specimen, which indeed is of recent date, although not later than 1874, is of no particular interest to the connoisseur; but from another point of view it is not only interesting but valuable, for the subjects in the medallions with which it is ornamented illustrate some of the festivals and many of the flowers, shrubs, grasses, &c., of Japan.

The medallions are seventeen in number, five large in the interior, and twelve smaller ones upon the exterior, the whole of them being disposed upon a ground of the *Karakusa* design.

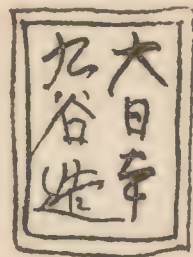
The former illustrate the *Gosetsku*, or Five Festivals, which, under the old condition of society in Japan, were universally celebrated, but are now less generally observed. They are known as:—(a) The *Kadomatsu*, or Gate Pine

Festival, which was held on New Year's day; (b) the *Hinamatsuri*, or Festival of Girls; (c) the *Tangonosetsu*, or Festival of Boys; (d) the *Tanabatanosetsu*, or Festival of the Lady Weaver; and (e) the *Choiyonosetsu*, or Festival of Happiness. The various attributes of these festivals, and the flowers, objects, and customs associated with them, are referred to in the Notes, not only as regards their illustration in the decoration of this example, but also as otherwise observed by the various ranks of society.

The twelve medallions on the exterior of the bowl are filled with the following subjects:—(a) the *oumai*; (b) the *sakura*; (c) the *fuji*; (d) the *gumi*, a small red berry, a species of dogwood, or the *oumaimodoki*, a kind of plum tree—it is not clear which; (e) the *kakitsubata*; (f) the *sekichiku*; (g) the *ominameshi*; (h) the *hagi* and *gan* (wild goose); (i) the *susuki*; (j) the *kiku*, *tsuru*, and *hinode* (the rising sun); (k) a *yama* (mountain), *tsuki* (moon), *chidori* (snipes), and *take* (bamboo); and (l) a *take-ni-uki* (a bamboo laden with snow).

The following mark is written in black upon green:

DAI NIP-PON, KU-TANI TSUKURU. Made
in Kutani, Great Japan.



Diameter $11\frac{3}{4}$ in.

386. Teacup (*chawan*), of semi-porcelain, glazed and decorated with a group of *rakan*, executed in weak polychromatic colours and gold. A comparatively modern piece, and interesting only on account of the mark, KUTANI, being impressed, instead of written as is customary. Diameter $2\frac{1}{2}$ in.

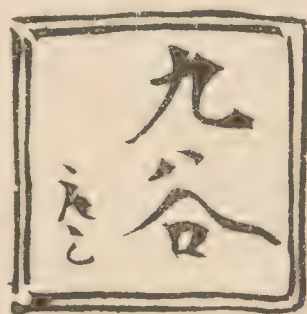
387. A dish (*sara*), of light grey pottery, covered with white and green glazes.

The centre is ornamented in colours and gold, with three over-lapping medallions, in one of which *Girogin* is

shown watching two children playing *go*, and apparently as much interested in the game as they are; in the second is a landscape; and the third is filled with a floral composition embracing the *botan*, *oumai*, *sakura*, *susuki*, *hagi*, and a *matsu*. The outside border is covered with leaves and fruit of the loquat (*biwa*), roughly painted in natural colours upon a green ground, as is often the case in the more recent examples of polychromatic ware.

The following mark is painted in black:

KU-TANI SHIO-ZO. Shiozo being the maker.



Diameter $12\frac{1}{4}$ in.

388. A dish (*sara*), of similar ware.

Decorated in colours, greens and dark reds predominating, and gold, with a scene in which women are carrying water from the sea in order to make salt.

It is marked the same as the last specimen, KUTANI, SHIOZO, and, like that, has probably been made since 1872.

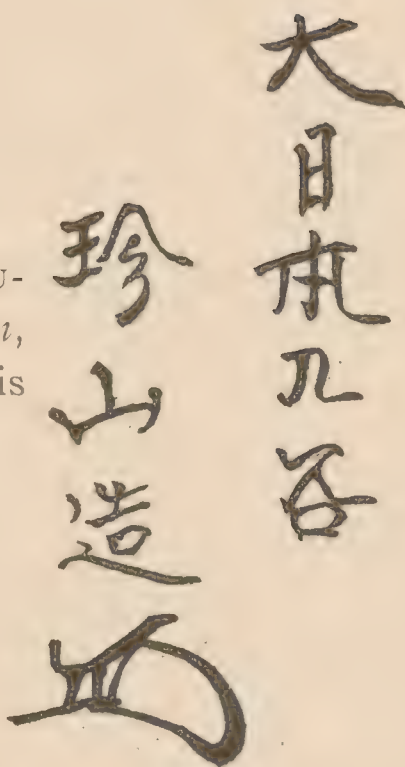
Diameter 13 in.

389. Dish (*sara*), of white pottery covered with a cream coloured glaze.

It is painted in black, gold, silver, brown and red, with a tea gathering scene (*chatsumi*)—a plantation on the banks of a river, with groups of women gathering the leaves of the plant. The border outside the dish is in silver upon black.

The landscape and figures are fairly well drawn, but the accessories, in the form of borders and ornamental designs, and the introduction of black and silver, show an entire absence of the fine feeling which was the characteristic of the Kutani artist even as late as twenty years ago. This piece was made about 1879.

Painted in black: DAI NIP-PON, KUTANI, TIN-ZAN TSUKURU. Made by Tinzan, Kutani, Great Japan. The lower mark is Tinzan's monogram.



Diameter $13\frac{1}{2}$ in.

390. Cup with saucer (*saratsukijawan*), of white pottery, glazed and painted in polychrome and gold with an autumnal scene—a wild goose upon a moor by moonlight, with *suzuki* and *kiku*. About 1872.

Marked KUTANI TSUKURU. Made in Kutani.

Height of cup $2\frac{1}{4}$ in., diameter of saucer $4\frac{1}{2}$ in.

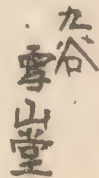
391. Tea cup (*chawan*), of white pottery, glazed.

An example of the work produced about 1875, and subsequently, for export. It has borders of red and gold, and the body of the cup is surrounded by numerous figures of aged men engaged in conversation and the inspection of open *makimono*. These figures, attired in robes of red, gold, white and black, are, no doubt, intended for *rakan*, and although figures of a similar character are found upon early examples of Kaga ware, they were never shown upon gold grounds as in these modern works, nor were they shown in such numbers (there are twenty-two upon this small cup) as are here present.

The mark is painted in red:

KU-TANI, SETSU-ZAN-DO. *Setsuzando* being the name of the maker.

Height 2 in.



392. Tea cup (*chawan*), of similar ware, date and decoration. The subject, however, is different, the belt of figures apparently illustrating scenes in a Buddhist festival.

Marked in red:

KU-TANI, SEI-KAN. *Seikan* being the maker's name.

Height 2 in.

393. Tea cup (*chawan*), of similar ware and date.

The decoration, chiefly in red and gold, with brown sparingly introduced, consists of medallions filled with a domestic scene, a floral composition and a landscape, and is executed with great care and a satisfactory effect.

Marked in red:

KU-TANI, YU-ZAN, the latter being the maker's name.

Height 2 $\frac{1}{8}$ in.

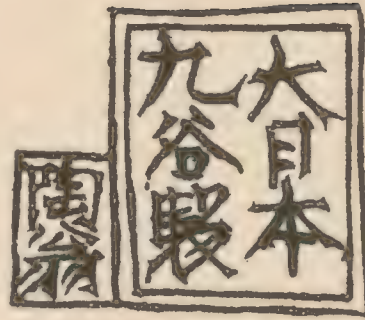
394. Cup with saucer (*saratsukijawan*) of soft pottery, glazed, and decorated in bright red, gold, and black with groups of *rakan*, imperfectly drawn diaper and other patterns and floral compositions. In material, colouring, drawing, and subject these pieces fairly represent the ware made in immense quantities for export about 1883.

Marked in red KUTANI.

Height of cup 2 $\frac{3}{8}$ in., diameter of saucer 5 $\frac{1}{8}$ in.

395. Dish (*sara*), of light grey pottery, glazed, and decorated in gold and enamel colours with birds, flowers, and badly drawn diaper patterns. An excellent specimen of the poorest modern work produced at the Kutani factories for export.

Painted in black upon a yellow ground. DAI NIP-PON, KU-TANI SEI. *Made in Kutani, Great Japan.* The characters to the left are To-o, meaning *Tozan*, the *o* being used in place of *zan*, because the member of the family who made the specimen was an old man—*The old man Tozan.*



396. A dish (*sara*), of pottery, decorated with rude floral designs, executed in purple, green, blue and black enamels, upon yellow and green grounds. A modern imitation of Ao Kutani ware, decorated in the colours named. It was made about 1882, and illustrates a class of ware now being made in large quantities for export.

The mark FUKU is painted in black.
Diameter $8\frac{3}{8}$ in.



OHI WARE.

397. A vessel for holding perfume (*kogo*).

A small covered vessel modelled in the form of a *fukura sudzume*, or happy sparrow, sitting upon a nest; of rather rough pottery completely covered with a warm brown glaze.

This rude work affords a fair example of the ware made at the factory of Ohimachi for the use of *chajin*. Nineteenth century.

The following mark is impressed upon it.

OHI, the name of the ware.

Diameter $2\frac{3}{8}$ in.



YAMASHIRO

(KIOTO).

RAKU WARE, BY THE CHOJIRO FAMILY.

398. Tea bowl (*chawan*), of cylindrical form, made by Doniu, otherwise Kichibei or Nonko, who died 1657 A.D.

Of rough dark brown pottery, very rudely manipulated, and covered with an iridescent glaze of a brown and brownish-black colour, which is laid on over both the interior and exterior, that upon the latter being of considerable thickness and very unevenly applied, some parts of the foundation being left exposed.

The *raku* seal is stamped upon the foot of the bowl, as shown below:



RAKU. *Enjoyment.*

Height 3 in., diameter $4\frac{1}{4}$ in. (See Plate I.)

399. Tea bowl (*chawan*), of cylindrical form, made by Ichiniu (son of Doniu), otherwise called Sahei, and subsequently known as Kichizayemon, who died 1696 A.D.



No. 552.

No. 545.

No. 529.

No. 546.

No. 553.



No. 540.

No. 547.

No. 574.

No. 558.



No. 561.

No. 560

No. 562.

Of pottery more carefully modelled than the preceding example, and covered with a very dark brown glaze speckled with lighter brown and slightly iridescent, evenly applied.

This piece does not bear the Raku seal, but the curled form frequently used by Corean potters is rudely scored upon the foot of the bowl.

Height, $2\frac{7}{8}$ in., diameter $4\frac{3}{8}$ in.

400. Tea bowl (*chawan*), of cylindrical form, made by Soniu (son of Ichiniu), otherwise known as Kichibei and Kichizayemon, who died 1716 A.D.

Of similar ware to the foregoing specimen, but of rather thicker substance; the glaze appears to have a greenish-black cast, and is slightly iridescent.

It is marked in the same way as the preceding example. *Height $1\frac{7}{8}$ in., diameter 5 in.*

401. Tea bowl (*chawan*), of cylindrical form, made by Saniu (son of Ichiniu), otherwise known as Kichizayemon, who died in 1739 A.D.

Of similar ware, covered with black glaze of a brownish tint, granulated.

Height 3 in., diameter 4 in.

402. Tea bowl (*chawan*), of cylindrical form, made by Tokuniu (second son of Saniu), otherwise known as Sahei or Kichizayemon, who died in 1774.

Of similar pottery and character, but the outside in some parts is roughly sliced away; it is entirely covered with a thick black glaze, of a brownish tint, which has been allowed to run over the mouth of the cup in thick festoons.

Height 3 in., diameter $3\frac{3}{4}$ in.

403. Teacup (*chawan*), of cylindrical form, made by

Rioniu (son of Choniu, the elder son of Saniu), in the period of Kwansei, 1789-1800.

Of thick heavy brown pottery, unevenly moulded, and covered with dark brown speckled glaze.

The *raku* mark is stamped upon this piece, both upon the interior and exterior:

RAKU. *Enjoyment.*



Height 3 in., diameter 4½ in.

404. Tea bowl (*chawan*), of cylindrical form, made by Keiniu, otherwise called Kichizayemon, during the period of Bunkwa, 1804-1817.

Of buff pottery, covered with rich brown glaze, in some parts of a greenish-grey tint, which is crackled. A portion of the upper rim which has been broken is mended with gold lacquer.

The Korean mark, already referred to, appears in the centre of the foot rim.

Height 3½ in., diameter 4⅛ in.

The seven foregoing specimens were selected in Japan by Mr. Kato, and presented by him to the Collector.

405. Tea bowl (*chawan*), of irregular form, the sides being indented to give it somewhat of a square shape. It is covered with dark green glaze, unevenly applied, of various tints, and having upon it patches of brown and black.

This example bears the *raku* seal and is considered by Japanese experts to be in all respects an interesting specimen of the ware, but it is not clear by which member of the family it was made. Such bowls as this would, it is said,

have sold in Japan for as much as 700 yen (about £140) when the ceremony of *chanoyu* was in vogue.



RAKU. *Enjoyment.*

Illustrated in *Keramic Art of Japan*, folio, Plate XXV, octavo, Plate XXVI.

Height 3 in., diameter $4\frac{1}{8}$ in.

406. Tea bowl (*chawan*) of light buff pottery, partially covered with bright brown and greyish-green glaze, and ornamented with cranes painted in white.

This piece bears the *raku* seal, but it is not clear by which member of the family it was made.



RAKU. *Enjoyment.*

Illustrated in *Keramic Art of Japan*, folio, plate XXV; octavo, plate XXVI.

Height 3 in., diameter $3\frac{1}{2}$ in.

407. Flower vase (*hanaike*) of buff pottery, covered with a thick brilliant dark green glaze. Encircling the body is a three-clawed dragon, deeply incised and filled in with gold.

The seal here shown is impressed upon this piece; it reads KEIRAKU, and may signify that this specimen was made by Keiniu, the eleventh Chojiro, the upper character being *Kei*, the first part of his name, and the lower ones *raku*.



Illustrated in *Keramic Art of Japan*, folio, plate XXV; octavo, plate XXVI. Height $7\frac{3}{4}$ in.

408. Flower vase (*hanaike*) of similar ware and glaze;

it is ornamented with a band of the key pattern incised and filled in with gold.

The seal of the Chojiro family is impressed upon this piece.



Height 7 $\frac{1}{4}$ in.

409. Flower vase (*hanaike*), of buff pottery, covered with dark green glaze, and ornamented with an incised pattern filled in with gold.

Made by Kichizayemon, the twelfth Chojiro, the present representative of the family, before 1875:

RAKU. *Enjoyment.*



Height 2 $\frac{1}{2}$ in.

RAKU WARE.

410. An ornament (*okimono*).

A demon, with dog's ears, resting beside a *kazaritsuke*, the bucket used at a well. The figure is very carefully modelled in fine pottery, and is partially clothed in garments glazed in bright green and deep yellow, whilst the head and body are covered with brown glaze slightly touched with gold.

A Japanese connoisseur describes this piece as a rare example of *raku* ware made in the time of Taico Sama.

The decoration of this specimen is after the Cochin China style. *Height 5 in.*

411. An ornament (*okimono*), in the form of a pleasure boat.

Another early and beautiful example of the highest form of decorated *raku* ware, perfect alike in material, modelling and glaze. It is of faïence covered with crackled glaze; the boat is decorated with olive green and brown, and on the sides waves are represented in blue upon a delicate grey ground; the upper part is in the form of a deck house, the roof of which is painted in blue, green, white and purple with a very happy effect.

Illustrated in *Keramic Art of Japan*, folio, Plate XXV; octavo, plate XXVI. *Length 7 $\frac{5}{8}$ in., height 5 $\frac{3}{4}$ in.*

412. An ornament (*okimono*), in the form of a bull (*ushi*). Most rudely modelled in rough earthenware and covered with red, slate and grey glazes.

The work of an amateur, about the middle of the eighteenth century. *Length 8 $\frac{1}{2}$ in.*

413. An ornament (*okimono*), in the form of the fish *koi*; of soft pottery covered with rich dark green glaze. Early nineteenth century. *Height 10 $\frac{1}{4}$ in.*

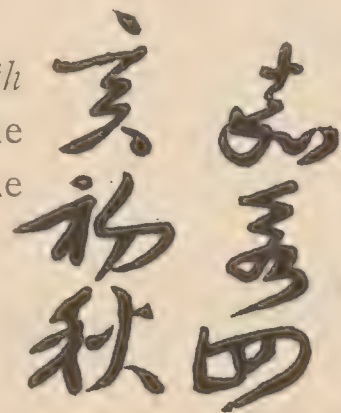
414. An ornament (*okimono*), in the shape of a boy, very rudely modelled in coarse earthenware, and covered with speckled green and yellow glazes. A toy. Early nineteenth century. *Height 3 $\frac{1}{2}$ in.*

415. An ornament (*okimono*), in the form of a puppy (*chinkoro*), of soft earthenware, very roughly glazed with light green, buff and black. A toy. *Height 7 in.*

416. Perfume box (*kooire*), of soft buff pottery glazed with yellow, lilac and green. Recessed in the lid is a man's face, that of Hotei, carefully modelled in relief in biscuit.

The following inscription is scratched upon the box:

KA-YEI SHI I SHO-SHU. *The seventh month of the fourth year* [the zodiac year of the wild boar] *of the period of Kayei*; the time the ware was made—July, 1851, A.D.



Diameter $2\frac{3}{4}$ in.

417. Covered bowl with stand, used for steaming rice, (*yotooshi*), of earthenware covered with white glaze; it is ornamented with detached masses of the *shippo* ornament in black, and with large splashes of dark green *raku* glaze. Of about the same date as the last specimen.

The mark is impressed:

SHOU-SAI. *Shousai*, the maker.

Height $5\frac{1}{2}$ in.



NINSEI WARE.

418. Perfume box (*kooire*), made by Nonomura Ninsei who, about 1650 A.D., originated the manufacture of decorated pottery in Kyoto.

It is of fine buff faïence discoloured by age, and the interior is covered with a bright crackled glaze. Upon the lid are representations of the *kiku* and *kiri* crests outlined in gold upon buff grounds, and over the remainder of the cover, and the sides of the box, is spread a soft black leather-like glaze, the margins of the pieces being touched with blue enamel. In a place where the edge of the box appears to have been chipped, the fracture has been repaired with gold lacquer. The box is preserved in a silk bag.

The crests upon the cover are drawn below, and the impressed seal of Ninsei which appears upon the box is also shown.

NIN-SEI.




Length $3\frac{3}{8}$ in., breadth $2\frac{5}{8}$ in., depth $1\frac{1}{4}$ in.

419. Bowl (*hachi*), of similar faïence to the foregoing example, and also the work of Ninsei.

It appears to have been first coated with a delicate buff glaze, over which the leather-like black glaze already referred to, has been run; the interior of the bowl is com-

pletely, and the exterior partially, covered with the black glaze; around the outer edge is carried a band of the *shippo tsunagi no wuchimi hana-bishi*, in oval medallions, which is rendered in gold, red and blue, upon the buff ground. This piece also is preserved in a silk bag.

The seal of NINSEI is stamped upon the foot of the bowl, as here shown; it is not quite clear whether the border forms part of the seal: 

Height 3 in., diameter 5¼ in.

420. Bottle (*tsubo*).

Of fine light brown pottery, decorated with blue, green, and red enamel colours and gold.

The designs employed consist of floral and diaper forms and three circular medallions, each containing a *Kara-shishi*, and the whole of the work is executed in a most careful and effective manner.

Mr. Hayashi and other Japanese experts have recognised this example as having been made at Omuro, the district of Kioto in which Ninsei first established a factory, and have described it as being "a very fine and rare specimen of the first quality" of his productions.

Height 11 in.

421 and 422. A pair of figures (*okimono*), of the same ware, and also early examples.

Two warriors modelled in fine light brown pottery; the faces and members are left unglazed whilst the garments are painted with blue, green, yellow, and red enamel colours, which are laid on in some thickness, especially the blue, which is always thicker than the other colours in this ware, and gold.

The warriors are engaged in a Japanese sport involving a trial of strength; one of them is standing upright, whilst the other is shown holding in his hands the skirt from the former's coat of mail which he has torn away by force. From the crests which appear upon their armour, it appears

that these warriors were retainers of the princes named below :



CREST OF PRINCE ITO,
OF OKADA IN BITCHIU.



CREST OF PRINCE TAKEGOSHI RIUJAKU,
OF IMAO IN MINO.

These pieces are not signed, but they have been identified as seventeenth century work of the time of Ninsei, and, like the preceding specimen, are interesting as affording the type of the ware which, although made by other artists

and at a subsequent date, has come to be known as Ninsei ware.

Height of the figures 16 and $14\frac{1}{4}$ in. respectively.

423. A flower basket (*hanakago*), of Ninsei ware, made in the Omuro district; early eighteenth century. Of light grey pottery of fine texture, decorated with cloud-like ornamentation, painted in green and deep blue enamel colours and gold.

It is one of those curious and elegant conceits which the Japanese artists in bygone days loved to fashion. The flower baskets, in the form of the buckets which are used to draw water from a well (*kazaritsuke*), are suspended by a silken cord running round the wheel. *Diameter of the wheel $5\frac{1}{8}$ in.*

424. A cake box (*kwashiire*), of similar ware, very carefully potted, and decorated with blue and green enamels and gold. The sides and cover are perforated. *Length $5\frac{1}{2}$ in., breadth $3\frac{3}{4}$ in.*

425. Perfume burner (*koro*), of similar ware and decoration, and ornamented with sprays of *kiku* and *fuji* upon a crackled glaze. It is in the form of a hat of ceremony. *Height $4\frac{1}{4}$ in.*

426. A cake tray (*kwashibon*), of similar ware. Of buff faïence covered with a grey crackled glaze, upon which the *sho-chiku-bai* is painted in blue, green and gold. It also bears the crest of the Tokugawa family. *$7\frac{1}{4}$ in. square.*

427. A water holder (*midzuire*), in the form of a dog, of similar ware, decorated in green, purple, and red upon a crackled grey glaze. *Height $4\frac{5}{8}$ in.*

428. Flower vase (*hanaike*), of fine buff faïence, painted

in yellow, green, and deep blue and gold. The form is very quaint; a jar, broken on one side, with three boys playing the game of "follow my leader."

Illustrated in *Keramic Art of Japan*, folio, plate XLIV.
Height 5 in.

429. Perfume burner (*koro*), of similar buff faïence, very carefully potted and decorated with diaper patterns and fret work in blue, green, and gold upon a grey glaze. The receptacle for the perfume is modelled in imitation of a hut and rests upon a large square stand.

Illustrated in *Keramic Art of Japan*, folio, plate XXXVIII.
Height 9 in.

430. A vessel used for washing wine cups (*haisen*), in the form of a boat; of the same buff faïence covered with a thin bright glaze, crackled, and decorated in blue, green, red and gold with waves and a number of the *takara-mono*.

The following mark is impressed:

NAGANO, the name of the maker.



Length $12\frac{1}{2}$ in.

431. Tea bowl (*chawan*), of buff pottery partially covered with an opaque glaze upon which are painted the *Jiuro-kurakan*, or the Sixteen Rakan, in purple, yellow, and green enamels, and black, brown and red washes.

The work of Mokubei, an artist of Kioto, who lived in the early part of the present century and was celebrated for his skill in imitating the works of others. This specimen is an imitation of Ninsei's work and is marked with his name.

NINSEI.



Diameter, $4\frac{3}{4}$ in.

432. Tea bowl (*chawan*), of rough faïence of a warm

buff tint, partially glazed and decorated with an immense number of children playing, painted in brilliant colours upon a gold ground; the scene depicted probably represents the New Year's festival.

A more modern imitation of Ninsei's work, probably having been made at Kioto about 1865.

It bears the following impressed mark:

NINSEI.

Diameter 4 in.



YEIRAKU WARE.

433. Perfume burner (*koro*), of cream tinted faïence.

A circular vessel supported upon three legs, with a perforated cover which is surmounted by a *Kara-shishi*.

The interior surfaces are covered with a soft cream glaze which is slightly crackled. The exterior is glazed with a rich clouded blue, upon which conventional floral designs are rendered in relief in brown, pink, and purple; a band of yellow encircles the neck of the bowl, decorated with floral sprays rendered in green and lilac. The *Kara-shishi* is painted yellow, slightly relieved with pale green.

Mr. Hayashi has described this piece as "a unique example of the work of Yeiraku in faïence decorated in colours," and places it about 1820 A.D.

It bears the following impressed stamp:

YEI-RAKU. *Yeiraku*, the name of the maker.



Illustrated in *Keramic Art of Japan*, folio, plate XXXVIII; octavo, plate XXV. *Height 8½ in.*

434. A vessel in the form of a square bottle to hold chopsticks (*hashitate*).

Of similar ware to the preceding specimen; it is covered with a dark rich mottled brown glaze, evenly and carefully applied.

It bears the following impressed stamp:

YEIRAKU.

Height $7\frac{1}{4}$ in.



435. Tea bowl (*chawan*), of fine reddish pottery, covered with an opaque greyish-white glaze, crackled, and ornamented with floral and other borders rendered in black, the whole having a most satisfactory effect. In the interior the character JIU appears.

It bears the following impressed stamp:

YEIRAKU.



Illustrated in *Keramic Art of Japan*, folio, plate XXXVIII; octavo, plate XXVI.

436. Slop basin (*midzukoboshi*), of light grey pottery, covered with opaque light grey glaze, in parts slightly crackled.

The decoration consists of branches and leaves of the *shukwaido*, rendered in rich russet browns and reds, with gold sparingly introduced, the effect being exceedingly happy. The main part of the decoration is on the exterior of the bowl, but a portion of the spray is carried over into the interior, after the manner frequently adopted by Japanese artists.

The following seal is impressed:

YEIRAKU.



Illustrated in *Keramic Art of Japan*, folio, plate XXXVIII; octavo, plate XXVI. Diameter $5\frac{1}{4}$ in.

437. Perfume box (*kooire*), of fine buff faience, decorated with galloping horses (*soma*) in relief, executed in green, purple, and yellow enamels, after the style of example No. 433.

It bears the impressed seal: YEIRAKU.

Diameter $2\frac{1}{2}$ in.

438. Tea bowl (*chawan*), of fine grey faience, covered with minutely crackled glaze, and ornamented with two bands executed in the *kinrande* style of decoration.

The following mark is painted in gold upon a red panel:

YEIRAKU.



Height 3 in.

439. A wine cup (*sakadzuki*), of porcelain, a beautiful example of the work of Yeiraku. The exterior of the cup is treated in the *sometsuke* style, being decorated with blue under the glaze with three medallions, containing *sho-chikubai* disposed upon a ground of arabesque design. The sides of the interior are ornamented in red and gold upon a white glaze; a modification of the *kinrande* style, designs in gold upon red grounds, which is peculiar to Yeiraku. The bottom of the interior is ornamented with a design in blue.

The following mark is painted in gold:

DAI NIP-PON, YEI-RAKU TSUKURU. *Made*
by Yeiraku, Great Japan.



Illustrated in *Keramic Art of Japan*, folio, plate XXXVIII; octavo, plate XXVI. *Diameter* $2\frac{5}{8}$ in.

440. A wine cup (*sakadzuki*), of porcelain, decorated

with cranes amidst clouds, rendered in gold upon a red ground in the *kinrande* fashion.

The mark is painted in blue:

DAI NIP-PON, YEI-RAKU TSUKURU. *Made by Yeiraku, Great Japan.*



Height $2\frac{5}{8}$ in.

441. Teacup and stand (*chawan* and *dai*), of porcelain, decorated with *ho-ho*, fish, and various designs, after Chinese models, executed in gold upon red grounds.

The following marks are painted in red:

Upon the cup:

YEIRAKU.



Upon the stand:

DAI NIP-PON, YEI-RAKU TSUKURU.
Made by Yeiraku, Great Japan.

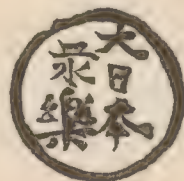


Height of cup $1\frac{7}{8}$ in., diameter of stand $4\frac{1}{2}$ in.

442. Wine cup (*sakadzuki*), of porcelain, decorated on both faces in the *kinrande* and *sometsuke* styles.

Mark painted in blue:

DAI NIP-PON, YEI-RAKU. *Yeiraku, Great Japan.*



Diameter $2\frac{1}{2}$ in.

443. Wine cup and stand (*sakadzuki* and *dai*), of porcelain; the exterior and interior borders of each are decorated in the *kinrande* fashion with dragons and floral designs after the Chinese style, and the centre of each is occupied with a medallion executed in blue under the glaze.

The following mark is impressed upon the stand:

YEIRAKU.



Diameter of cup $4\frac{1}{4}$ in., *of stand* $4\frac{7}{8}$ in.

444. A bowl (*hachi*), of porcelain; decorated in imitation of the work of Kakiyemon, the distinguished Hizen potter who, in the middle of the seventeenth century, originated in Japan the art of decorating porcelain in the *nishikide* fashion.

The decoration is somewhat after the style of that found in Old Japan, but is of a more refined and less busy character. In this instance the original model has been closely followed, and the *oumai* tree in the exterior, springing from a *sasa* hedge, is very like a similar subject treated in specimen No. 15; the interior is occupied by a dragon in deep blue under the glaze, and around it are groups of the *basho*, *omoto*, and *shuro* executed in various colours over the glaze.

The mark is painted in blue under the glaze:

DAI NIP-PON, YEI-RAKU TSUKURU. *Made by Yeiraku, Great Japan.*

大 永
日 楽
本 製

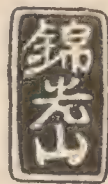
Diameter $9\frac{3}{4}$ in.

KINKOZAN WARE.

445. Kettle (*yuwakashi*), of dark grey pottery of fine texture, unglazed.

It is ornamented with conventional floral sprays, rendered in relief, in yellow, cream-coloured and dark blue enamel colours, a mode of decoration originated by Kinkozan, one of the earliest and most notable makers of faïence in Kioto. He resided in the district of Kinkozan, from which he took his name. This is an early and characteristic example of his ware, made for use in the ceremony of *chanoyu*, and bears his impressed stamp as shown below:

KIN-KO-ZAN. *Kinkozan*.



Illustrated in *Keramic Art of Japan*, folio, plate XXXVIII; octavo, plate XXV. Height $6\frac{1}{2}$ in.

446. Tea bowl (*chawan*), of similar ware and decoration, the subject depicted being a dragon amidst clouds.

Probably made by Kinkozan, but of more recent date than the preceding example. Diameter $3\frac{3}{4}$ in.

447 and 448. Pair of dishes (*sara*).

They are of fine and soft light grey pottery, covered with a soft creamy glaze, very minutely crackled.

The decoration, executed in low-toned washes, enamel colours and gold, shows a *kuge*, attired in splendid robes, preparing to pass over a bridge, which spans a marsh in

which luxuriant *kakitsubata* grow, towards a mountain in the distance.

These pieces are examples of the work of Kinkozan in faïence in the first half of the eighteenth century. Diameter $10\frac{3}{8}$ in.

449. Tea bowl (*chawan*), of dark buff pottery of fine texture, very carefully potted. It is evenly covered with a rather thick dull glaze of a deep cream colour, and slightly crackled. The decoration, executed in the greens and blues associated with Ninsei ware, and red and gold, consists of the *sho-chiku-bai* on one side, and the *Shimenawa* on the other; the former signifies good fortune, and the latter is the straw rope hung before *Miyas*, the Shinto temples where the *kami* are worshipped, or before houses on the beginning of the new year. Between them, rendered in gold, is the crest of the prince for whom the bowl was made.



CREST OF OTA, DAIMIO OF KAKEGAWA,
IN THE PROVINCE OF TOTOMI.

The mark is impressed :

KINKOZAN.

Diameter $4\frac{1}{8}$ in.

錦
光
山

450 and 451. Pair of flower vases (*hanaike*), of cylindrical form.

These are examples of the more recent work of the Kinkozan family, but they are entirely Japanese in the decoration and treatment, and were made before this factory was devoted to the manufacture of ware for export.

The pâte is the fine quality of delicate vellum-tinted faïence, covered with an even waxy glaze, minutely crackled, which is known as Awata faïence.

The manipulation of the faïence, and the decoration generally, is of an artistic and vigorous character. The body is modelled with an uneven surface, apparently for the purpose of producing an effect of light and shade, and upon this ground-work a pine tree, with ivy and peony plants, are painted in colours and gold in a bold and sketchy fashion; from the main branch of the pine tree hangs a monkey, modelled in high relief, depicted in the act of "making a long arm of it."

The mark is impressed: KINKOZAN.

Illustrated in *Keramic Art of Japan*, folio, plate XLIII; octavo, plate XXVII. Height 15 in.

452. Bowl (*hachi*), of similar ware.

It is covered with a bright glaze, crackled. The decoration of this piece is highly interesting, displaying not only the taste and skill of the Tokio school of painters, but also their proficiency in the illustration of the grotesque. The subject depicted is that of Tamatorihime, the fisher-girl who recovered the lost jewel from the Dragon palace beneath the sea. The artist has shown her engaged in conflict with the dragon and the fishes of the deep, the entire subject being rendered in the bright colours and tints which his school so generally affected.

The seal of Kinkozan is impressed, and the following mark is painted in red:

東京
松本
芳延
画

TO-KIO, MATSU-MOTO HO-YEN YEGAKU.
Painted by Matsumoto Hoyen, Tokio.

Diameter $12\frac{1}{4}$ in.

453 and 454. Pair of flower vases (*hanaike*), of Awata faïence, decorated in flat and slightly raised enamels and coloured washes, and clouded gold, with boys upon oxen crossing a stream beneath a cherry tree—a rural scene, a favourite subject in Chinese poetry.

Marked with the impressed seal of Kinkozan.

Illustrated in *Keramic Art of Japan*, folio, plate XLIII; octavo, plate XXVII. Height 11 in.

455 and 456. Pair of flower vases (*hanaike*), of Awata faïence, painted in garish colours and gold, with the *kiku*, *susuki*, and *hagi*, and with a grape vine (*budo*), the grapes being rendered in full relief.

These examples serve to illustrate the deterioration in the style of a once famous factory which has followed upon a large export demand for its wares.

They bear the impressed seal of Kinkozan, and also the following inscription painted in gold:

NIP-PON, KIO-TO, KIN-KO-ZAN TSUKURU.
Made by Kinkozan, Kioto, Japan.

日
本
京
都
錦
光
山
造

Height 12 in.

457. Bottle (*tsubo*), of modern Awata faïence, painted in weak colours with the *susuki*, *hagi*, and *yomena*, and with butterflies.

Marked with the impressed stamp of Kinkozan. Height 6 in.

458. Covered box (*futamono*), of similar ware and style of decoration, the subjects being the *oumai*, *kiku*, and *take*. Height $2\frac{5}{8}$ in.

KENZAN WARE.

459. A tea jar (*chatsubo*), the work of Kenzan, who lived from 1663 to 1743 A.D.

It is a most interesting and important example of the work of this celebrated artist, who was distinguished for the breadth and vigour of his work.

This specimen is of grey pottery of rather fine texture, and carefully made. The decoration is executed in deep low-toned colours, and consists of five broad bands—one of cream colour, two of russet-red, and two of green; these are divided by lines of dark brown, and ornamented with a number of the *takara-mono* and other devices, which are engraved and filled in with brown clay. The colouring throughout is rich and harmonious, and the entire effect is very dignified.

The following mark is painted in brown upon the bottom of the jar :



KEN-ZAN. *Kenzan*, the maker.

Height 8 in., diameter 8 in.

460. Tea bowl (*chawan*), of fine white pottery, covered with soft crackled glaze.

The decoration consists of splashes of dark green enamel, so arranged as to leave irregularly shaped panels of white, upon each of which a small rake-like form, of six prongs, is smeared in yellow enamel. To the European eye the effect is altogether devoid of beauty, but such works as this were highly valued by the *chajin* of Old Japan, and still draw forth a smile of admiration from their descendants.

The mark is painted in brown:

KENZAN.



Diameter $4\frac{5}{8}$ in.

461. Small teapot (*kibisho*), of grey pottery, glazed.

The form is rude, but the skill of the artist is shown in the drawing of the figure of Hotei, who, with his bag on his shoulder, occupies one side of the vessel. On the other side, the mark shown below is painted in brown upon a white panel:

KEN-ZAN UTSUSU MAKU-ZU
SEI. *Kenzan copies the Makuzu
manufacture.*



Although the inscription states that Kenzan *copied* this work, it is probably merely a piece of affectation, for it was often the custom for distinguished artists to use the word *utsusu* upon original works as an expression of humility.

Height $3\frac{1}{8}$ in.

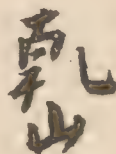
462 to 466. Five small plates (*kozara*), of grey pottery, covered with crackled glaze, upon which they are decorated in green, black, brown, yellow and red with rudely drawn representations of the bamboo, pine tree, lotus lily, plum tree and chrysanthemum, and with stanzas of poetry appropriate to each painted in black.

It is impossible to translate these figurative verses into English, but perhaps they may be rendered thus:—The bamboo, "When the snow falls it stands erect"; the pine tree, "Never aged, although a thousand autumns may pass over it"; the lotus lily, "Merrily blooming, it awaits the winds of autumn"; the plum tree, "The room is sanctified by its fragrance which steals in—wherefrom I know not!"; the chrysanthemum, "The saint throws out his snowy garment—away from worldly troubles."

Mr. Kawakami, in sending these specimens to the Collector, writes:—"They are of rare quality, and have been much used in *chanoyu*; you will see how carefully they have been mended!"

Each plate bears the signature of the artist as shown below.

KENZAN.



Each plate is $3\frac{3}{4}$ in. square.

467. Perfume box (*kooire*), of light grey pottery, glazed and decorated with *kiku* foliage, executed in dark brown.

The following mark is painted in brown :

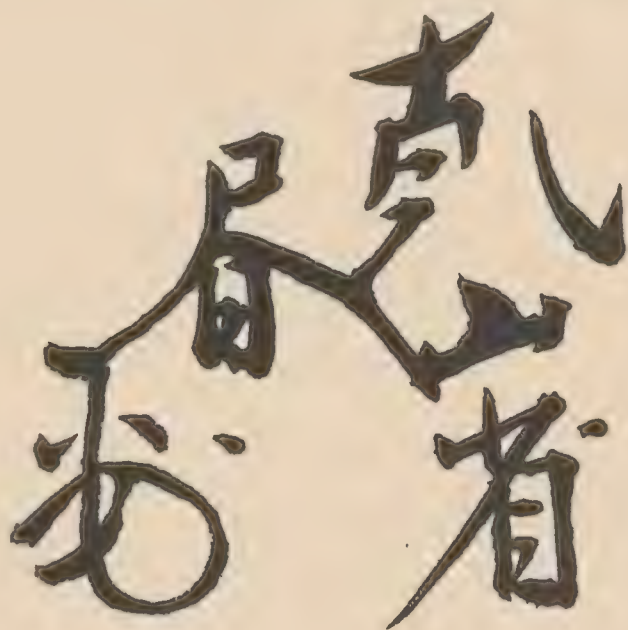
KENZAN.

Diameter $2\frac{3}{8}$ in.



468 and 469. Pair of fire holders (*hi-ire*), of fine buff pottery, decorated with sprays of *kiku*, and stanzas of poetry appropriate to the subject, executed in rich olive brown and cold blue under a bright crackled glaze. The following inscription is painted in brown under the glaze, as shown below :

SHO GWA, KEN - ZAN
SHO. *Written and painted
by Kenzan sho.*



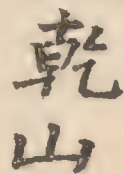
Each 4 in. square, and $2\frac{3}{4}$ in. high.

470. A dish (*sara*), of coarse pottery, glazed, and decorated with a conventional flower, executed partially under the glaze in white and blue, and partially over the glaze in rusty brown.

The piece is stamped with the name of Kenzan, but it is doubtful whether this artist ever impressed his name, and the quality of this specimen rather suggests that it is a forgery.

KENZAN.

Diameter $5\frac{1}{2}$ in.



DOHACHI WARE.

471. Flower vase (*hanaike*), of stoneware, covered with dark brown glaze.

It is modelled in the shape of a hanging-basket, the wicker-work being modelled in relief.

An early and characteristic example of the work of the Dohachi family, dating from the first quarter of the present century. Height $17\frac{1}{2}$ in.

472. Cake dish (*kwashizara*), of *raku* pottery.

An example of the more refined and decorative work of Dohachi. It is ornamented with a spray of chrysanthemum and butterflies executed in relief, upon a diaper groundwork, in brilliant green, yellow, purple, black, and orange. Such ware as this was made for the use of *chajin* in the ceremony of *chanoyu*. Another specimen of the early work of this family.

The mark is painted in black:

DO-HACHI. *Dohachi*, the maker's name.



Size $8\frac{3}{8}$ in. square.

473. Perfume box (*kooire*), of fine white faïence, decorated in brilliant colours and gold, and enclosed in a bag of silk brocade.

It is modelled in the shape of Uzume, the goddess of

mirth; it was she who danced before the cave into which the Sun goddess had retired in her wrath at the rude behaviour of her brother Sosanowo, and enticed her forth so that the world might no longer remain enshrouded in darkness.

This specimen was made by Takahashi Dohachi about 1820 A.D., and affords an interesting example of his skill in the modelling of figures.

The mark is impressed:

DOHACHI.

Height 3 in.



474 to 478. Five dishes (*sara*) of exceedingly coarse reddish pottery, partially covered with a grey glaze of a similar character to that found upon Shino ware, and decorated with vegetables and flowers, amongst them the turnip (*kabura*) and convolvulus (*asagao*), most rudely painted in cold-tinted blues and white.

Made by Dohachi about 1850 A.D.

Diameter $5\frac{1}{2}$ in.

479. Shallow bowl (*hachi*), of pottery, modelled in exact imitation of a lotus leaf, with the stalk twisted over the side, and glazed in natural autumnal tints.

Stated by connoisseurs to have been made by Dohachi about 1850, but it bears the following impressed marks:

The inscription reads HOSAI SANZIN; the shell is his mark.



Diameter 8 in.

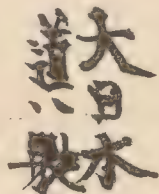
480 and 481. Pair of bottles for sauce or soy (*shoyu*-

tsubo), of porcelain, decorated with *oumai*, *suisen*, and *cho*, in blue under the glaze.

Modern ware, from the London Exhibition of 1873.

The mark is painted in blue :

DAI NIP-PON, DO-HACHI SEISU. Made by
Dohachi, Great Japan.



Height $14\frac{1}{4}$ in.

TAIZAN WARE.

482. A fire bowl (*hibachi*), of the kind known as *chaburo*.

An early work of the Taizan family, certainly as early as the eighteenth century, and entirely different in faïence and decoration from their more modern productions. This example was made for use during the more important celebrations of the ceremony of *chanoyu*, and is not only of unusual size, but is perfect in its manipulation, and restrained in its decoration.

The faïence is very light grey in tint, not so yellow or soft as that used in modern ware ; it is very carefully potted, and covered with buff glaze, minutely crackled. Under the glaze a representation of the foliage of a pine tree is painted in various tinted browns and cold blue.

The mark is impressed :

TAI-ZAN. *Taizan*, the name of the maker.



Height, $15\frac{1}{2}$ in., diameter $15\frac{1}{4}$ in.

T T

483. A fire bowl (*hibachi*), of the form known as *chaburo*.

Of very light grey faïence, carefully potted, and covered with a minutely crackled bright cream-coloured glaze. The decoration, executed over the glaze, consists of ornamental borders and representations of the *kiku* crests and *botan* flowers, disposed upon a ground of the *Kara-kusa* ornamental form; these subjects are rendered in gold and various flat and raised enamel colours, amongst them white, blue, and numerous tints of green and red. The whole of the decoration is executed in a very satisfactory manner, and the imperial crest is correctly drawn.

This example is also one of the earlier works of the family, although not so early as the preceding specimen, and was made for use during the ceremony of *chanoyu*; it was one of the early arrivals in Europe after the opening of Japan.

It bears two impressed stamps; the following upon the upper bowl:

TAI-ZAN. *Taizan*, the maker's name.



and upon the lower bowl:

AWA-TA, TAI-ZAN. *Taizan*, *Awata*, the name of the maker, and the district in which he resided.



Illustrated in *Keramic Art of Japan*, folio, plate XXXVI.
Height 14 in., diameter 12½ in.

484. A fire bowl (*hibachi*), of the kind known as *chojiburo*.

Of similar decoration to the foregoing specimen, with the addition of sprays of the *Paulownia imperialis*, arranged after the fashion of the *kiri* crest. The ware is of rather lighter tint and somewhat softer than that in the preceding specimen.

It bears the following impressed mark:



TAIZAN.

Illustrated in *Keramic Art of Japan*, folio, plate XXXVI; octavo, plate XXIV. Height $8\frac{1}{4}$ in.

485. Flower vase (*hanaike*), of cream-coloured faïence, partially covered with bright crackled glaze. The decoration is of a varied and unusual character for Awata ware; the body is ornamented with diaper patterns and medallions, containing a branch of the peach tree (*momo*), rendered in gold and silver upon a brown ground, having the effect of inlays of the precious metals in rusted iron; the neck is decorated with various borders, executed after the style of the *Mishima* incised and inlaid pottery, and the mouth and foot are encircled by borders of red and gold in *kinrande* fashion.

The seal of TAIZAN is impressed at the bottom of the vase, and an inscription in gold characters runs around the base, stating that the object was made in Great Japan.

Illustrated in *Keramic Art of Japan*, folio, plate XXXVIII; octavo, plate XXV. Height $10\frac{3}{8}$ in.

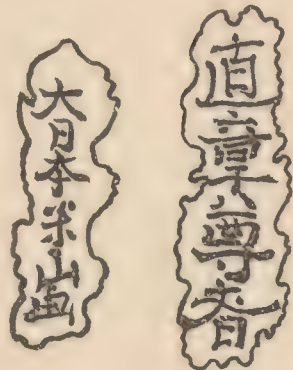
486. Tea bowl (*chawan*), of extremely fine dark buff faïence, potted with great care, and covered with bright glaze, crackled.

The faïence and glazing are early work of the Taizan family, and the bowl has subsequently been decorated in Tokio in bright enamel colours, washes, and gold, which is used profusely; the painting is done over the glaze.

The subject in the interior is a monkey handing a peach, taken from a basket of the ripe fruit on the ground beside him, to a *Sennin*, an aged man clothed in robes elaborately decorated, whose head is encircled by a golden

nimbus. On either side of the group is an inscription painted in gold:

The characters on the right are *Chio-kusho songsha*, the former being the name and the latter the title of the figure represented, and those on the left are DAI NIPPON, BEIZAN, YEGAKU, meaning *Painted by Beizan, Great Japan*.



Upon the exterior of the bowl are three representations of the Tokugawa badge in gold, disposed upon a ground powdered with gold dots and detached *sakura* blossoms.

The following seal is impressed on the foot of the bowl:

TAIZAN.

Diameter 5 in.



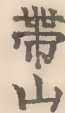
487 and 488. Pair of flower vases (*hanaike*), of cream coloured faïence, covered with transparent bright glaze, minutely crackled.

They are decorated with a number of cranes in flight, amongst clouds, upon the upper parts of the bodies, and with tortoises upon the lower parts. These subjects are rendered in green, black, purple, and white enamels, the latter being employed in high relief to represent the feathers of the birds, and in flat red and gold.

These examples are good specimens of the best work made by the Taizan family to meet the foreign demand about 1873, and are much superior in decoration and faïence to more recent works; in the latter respect they afford an excellent illustration of the best style of Awata faïence, in texture, colour, and glaze.

The mark is impressed upon the lower edge of the foot-rim:

TAIZAN.



Illustrated in *Keramic Art of Japan*, folio, plate XLIV.
Height 12½ in.

489. Sake bottle (*kandotskuri*), of Awata faïence, decorated by raised enamels and washes with one of the *Shojo*, and another figure.

It is stamped with the seal of Taizan. Height $6\frac{3}{4}$ in.

490. Covered box (*futamono*), of Awata faïence, ornamented in colours and gold with the *Takaradzukushi*, or collection of the emblems of good fortune. A favourable example of modern ware.

The mark is impressed:

TAIZAN.

Diameter $5\frac{1}{8}$ in.



491. Jug or holder for pouring out soy (*shitajitsugi*), of Awata faïence, decorated in weak colours and gold, with sprays of the *kiku* and other plants.

Modern ware, stamped TAIZAN. Height $5\frac{1}{2}$ in.

492. Covered jar (*futamono*), of similar ware, decorated with butterflies and autumnal flowers.

Impressed mark:

TAIZAN.

Height $3\frac{1}{8}$ in.



493 and 494. Cups and saucers, of European form, made about 1878. Of very light buff faïence, covered with a minutely crackled glaze, and ornamented with groups of the *kiku*, *hagi*, *obana*, *nadeshiko*, and *cho*, executed in various coloured washes, white and red raised enamels, and gold. These specimens show the ware made by this factory for export.

Impressed marks, the smaller one on the cup, and the larger on the saucer:

TAIZAN.



Height of cup $2\frac{1}{2}$ in., diameter of saucer $5\frac{1}{2}$ in.

TANZAN WARE.

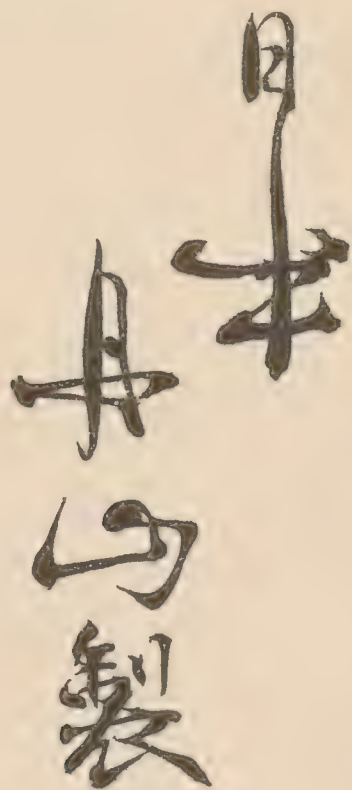
495. A dish (*sara*). An important example of the work of Tanzan, both as a potter and a painter.

It is of a fine Awata faïence, of rich cream tint, covered with thin bright glaze, crackled. The decoration consists of a group of wild geese (*gan*), in flight or resting, amongst reeds or flags (*ashi*). This subject is painted over the glaze in a masterly and truthful manner, in various tints of brown and yellow, with gold sparingly introduced.

This specimen, and the two succeeding pieces, were sent to the London Exhibition of 1874 by the Japanese Government, from whom the Collector purchased them.

The mark is painted in black:

NIP-PON, TAN-ZAN SEISU. *Made by
Tanzan, Japan.*



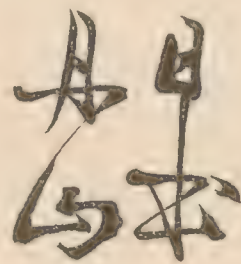
Illustrated in *Keramic Art of Japan*, folio, plate XXXIX.
Diameter 25 in.

496. A dish (*sara*), of similar ware.

It is decorated with three medallions, containing (a), a landscape with stags (*shika*); (b), a shrine (*yashiro*); and (c), players engaged in the game of polo (*dakkin*).

Mark painted in black:

NIPPON, TANZAN. *Tanzan, Japan.*

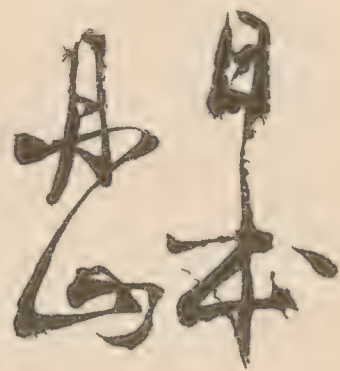


Illustrated in *Keramic Art of Japan*, folio, plate XXXIX;
Diameter 18 in.

497. A dish (*sara*), of similar ware, decorated with the following subjects disposed in medallions:—(a), *Fusiyama*, as seen from the coast; (b), a group of *kiku*; (c), a strolling player or beggar, with a lion mask, performing the dance *Shishimai*; (d), an eagle (*washi*) upon a sea-girt rock; and (e), a thistle (*azami*), and butterfly (*cho*).

Mark painted in black:

NIPPON, TANZAN.



Diameter 18 in.

498. A dish (*sara*), of Awata faïence, painted over the glaze in bright colours, without gold, with the *fuji* and other flowers.

Marked with the signature of Tanzan, as shown on the preceding specimen.

Diameter 6 $\frac{5}{8}$ in.

499 and 500. Pair of flower vases (*hanaike*), of fine white pottery, splashed over with green, brown, and blue glazes, which are crackled. Around the bodies are a number of bats (*komori*), modelled in low relief and outlined in gold.

The mark is painted in red:

TANZAN.

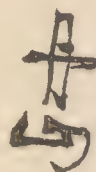


Height 5 in.

501 and 502. Pair of flower vases (*hanaike*), of porcelain, decorated over the glaze with figures of the *Shojo*, and *botan* and *susuki*, painted in bright enamel colours and gold.

The mark is painted in blue:

TANZAN.



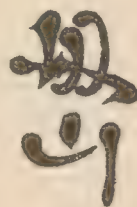
Height $5\frac{3}{4}$ in.

503. A teapot (*dobin*), of earthenware, glazed.

Decorated in deep blue under the glaze with diaper patterns. Made before 1866.

The character JIU appears upon the body of the pot, and the maker's signature is painted in blue upon the spout:

TANZAN.



Height $4\frac{1}{4}$ in.

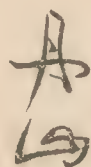
504. A teapot (*dobin*), of Awata faïence of fine cream tinted ware, with crackled glaze.

The decoration consists of two medallions: (a), a group of *botan* and *kwaido*; and (b), a *kinuta-uchi*, a woman beside a stream beating cloth in order to whiten it; upon the cover is the mask of Riujin, the god of the sea. These

subjects are delicately painted over the glaze in various appropriate colours and gold.

The signature of the maker appears twice; once painted in black, and again in gold:

TANZAN.



From the Vienna Exhibition of 1873. *Height 5 in.*

IWAKURAZAN WARE.

505 to 514. Ten small plates (*kozara*), probably the work of Iwakurazan, used in Japan for fish or rice.

These are characteristic specimens of ware made for native use, and decorated with the popular subjects, amongst them being, Raiden, the god of thunder; a wearied traveller resting at his inn, and gazing upon the drooping racemes of the wisteria; one of the brothers Soga sharpening his sword, whilst the *hototogisu* flies past him, piping his plaintive song; Benkei and the bell; and Girogin, the god of longevity, who is shown seated on the ground with a ladder placed against his enormously tall and perfectly bald head—a precocious lad, mounted on the ladder, is pretending to cut the god's hair; this scene is interesting, as showing the jovial and friendly feeling in which the household deities of Japan are held by the people. Most of the sketches are accompanied by explanatory text.

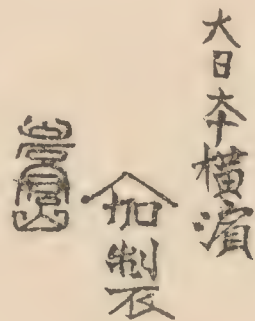
The ware is a rough white pottery, covered with bright crackled glaze, and decorated in washes and enamel colours.
Diameter $4\frac{1}{8}$ in.

515 and 516. Cake jars (*kwashitsubo*), of Awata faïence of fine texture, covered with a bright glaze evenly and minutely crackled.

They are in the form of the Purse of Plenty, the neck of which, in pleated folds, is tied by a silken cord. These folds are ornamented with the *shippo* pattern, rendered in green enamel upon a pink ground, and the bodies of the jars are decorated with groups of children engaged in games, beautifully painted in flat and raised enamel colours and gold.

The ware was made by Iwakurazan, of Kioto, as shown by the impressed signature, although the painted inscription subsequently added by the decorator at Yokohama states otherwise.

The mark to the left is the stamp of IWAKURAZAN, the maker; the other characters are DAI NIP-PON, YOKO-HAMA, YAMA-KA SEISU.
Made by Yamaka, Yokohama, Great Japan.



Height $5\frac{3}{8}$ in., *diameter* $5\frac{7}{8}$ in.

517 and 518. Plates (*sava*), of similar ware and decoration.

In the centre of each is a circular medallion, containing in one a dragon, and the other a *shishi*, rendered in raised enamel colours. The borders of each of the plates are divided into eighteen compartments, filled with a variety of diaper patterns.

Both plates bear the impressed stamp of Iwakurazan, and were certainly made by that artist in Kioto, notwithstanding the inscription of the Tokio artist who decorated them.

The following inscriptions are painted on these pieces ; the characters to the right in red, and those to the left in black, upon a splash of white enamel:—

TO-KIO, OKA-MURA, TSUKURU.
Made by Okamura, Tokio.

東京
 岡村
 造

TO-KIO, OKA CHIU, TSUKURU.
Made by Oka Chiu, Tokio.

東京
 岡忠
 造

In this case, the painter has substituted his second name of *Chiu* for the termination used in the preceding inscription. *Diameter 8 in.*

KIOTO POTTERY.

519. A bowl (*hachi*), for cakes.

Of rough brown pottery, covered with transparent and opaque glazes, the latter of a greenish white tint, and very

boldly crackled. In form it was originally circular, but the potter, in his desire to produce something quaint which would gratify the fancy of the *chajin*, has crushed the sides in, thus giving the bowl an odd misshapen appearance. The edges, chipped, by design or accident, are carefully repaired with gold lacquer.

The opinions of Japanese connoisseurs differ as to the date and origin of this curious piece, some thinking that it is Karatzu ware of the fifteenth century, but the presumption is in favour of its being Kioto ware of a more recent date. It is preserved in a silk bag.

It bears an almost illegible stamp, which may be that of Rokubei.

Illustrated in *Keramic Art of Japan*, folio, plate XXXVIII.
Length $6\frac{7}{8}$ in.

520. Tea bowl (*chawan*).

Of fine light grey Kiyomidzu pottery, covered upon the interior and exterior with an opaque white glaze, applied with studied carelessness upon the rough surface, and in some parts slightly crackled.

The decoration consists of leaves of the *kashiwa*, a tree similar to the oak, rendered in a bold and very effective manner in yellow, blue, and purple enamel colours.

This example of the highest class of the early decorated pottery was presented to the Collector by his friend, Mr. Kawakami.

It dates from the middle of the seventeenth century.
Height $3\frac{1}{2}$ in. (See Plate I.)

521. A cake box (*kwashibachi*).

Of soft brown pottery. The interior surfaces are covered with opaque white glaze, whilst the exterior is left unglazed. The decoration consists of floral sprays, clouds, and dragons, executed in highly raised blue enamel, applied on the unglazed surfaces.

Upon the cover are the following characters, which signify GOKU, meaning *First-class*.



Early eighteenth century.

Measurement 7 in. by $8\frac{1}{4}$ in.

522. An ornament (*okimono*). A Kwannon, that known as Gioran Kwannon, or the kwannon which carries a fish.

It is modelled in semi-porcelain, glazed, and decorated in colours and gold, and represents a figure standing upon a rock and holding a fish suspended by a branch of *take* thrust through its body. Eighteenth century.

Height $9\frac{1}{4}$ in.

523. An *okimono*. Gioran Kwannon, holding a basket containing a fish. Of semi-porcelain, glazed, and decorated in gold, with brown and black sparingly introduced.

Height $4\frac{7}{8}$ in.

524. An *okimono*. A figure of *Kikujido*, modelled in fine white pottery, glazed, and painted in gold and colours with sprays of *kiku*. Height $3\frac{5}{8}$ in.

525. An *okimono*. A figure seated beside a rock, probably a poet; it is of semi-porcelain, glazed, and painted with conventional designs in colours and gold.

Height 3 in.

526. An *okimono*. Girogin, seated beside a white stag, one of his attributes. Of fine white pottery or semi-porcelain, glazed, and decorated in gold and colours.

Length 5 in.

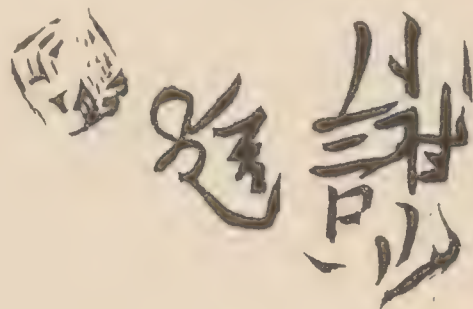
527. An *okimono*. A statuette of Kiyohime; a character personifying Disappointed Love.

She is here shown with distorted features and dishevelled hair; from her mouth project tusks, from her head spring horns, and her feet are claws.

The figure is modelled in faïence, and attired in flowing robes beautifully decorated with diaper patterns executed in brilliant colours and gold. It is considered by Japanese connoisseurs to be a most interesting example of early Kioto work.

The following marks are engraved:

SHA-ZAN TSUKURU. *Made by*
Shazan. The seal mark is illegible.



Height $8\frac{1}{8}$ *in.*

528. A bowl (*hachi*).

Of buff pottery; the exterior is covered with thick opaque white glaze boldly crackled; the interior is unglazed, but is ornamented with borders of conventional designs executed in dull green and yellow, and white enamels.

Such vessels as this were highly prized by the *chajin*. Early eighteenth century. *Diameter* $7\frac{3}{8}$ *in.*

529. Tea bowl (*chawan*), of fine light grey faïence, very carefully potted. Both faces are covered with a transparent crackled glaze of beautiful quality, and upon the surface, sprays of *kiku*, *kikiyo*, and *sekichiku*, are painted in gold, and the blues and greens found upon Ninsei ware. It also bears the crest of the prince for whom it was made.



CREST OF TODA, DAIMIO OF OGAKI,
PROVINCE OF MINO.

Diameter $3\frac{3}{4}$ *in.* (See Plate XIV.)

530. A *Yutooshi*, a vessel with a sieve used for warming rice or vermicelli.

Of brown pottery, unglazed, splashed with green enamel, and ornamented with two sprays of the *aoi* or hollyhock.

Awata ware, eighteenth century. Height $6\frac{1}{2}$ in., diameter 5 in.

531. A *Yuzamashi*, or vessel into which boiling water is poured so that it may go somewhat cool before it is used for infusing tea, for in Japan it is thought that the flavour of tea is injured if it be made with boiling water.

In the shape of half a pear; of fine brown pottery; the interior, and a rim around the exterior, are covered with a very perfect and slightly crackled light grey glaze, splashed with green, having a close resemblance to the Hagi glaze, Kiyomidzu ware.

The mark is impressed:

KIYOMIDZU, one of the districts in Kioto where pottery is made.



Length $4\frac{5}{8}$ in.

532. A hanging flower basket (*kakehanakago*).

It is in the form of an umbrella, and when in use is inverted and suspended by chains, the interior of the umbrella being provided with a receptacle for water and with holes for the reception of the stems of the flowers.

The ware is light brown stoneware; the exterior is unglazed and is relieved by bands of a darker brown, whilst the inner part is covered with drab glaze.

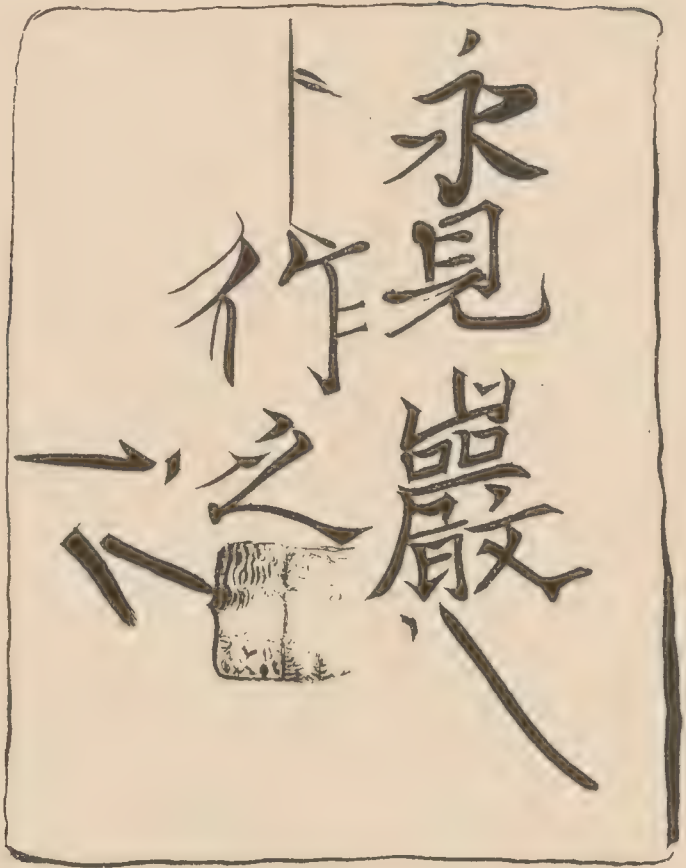
Diameter $10\frac{1}{2}$ in.

533. An ornament (*okimono*), in the form of a stag (*shika*).

It is modelled in faïence with great skill, and is stained grey, but unglazed.

The mark is engraved:

NAGA-MI IWAO KORE
O TSUKURU. *Nagami Iwao*
makes this.



Illustrated in *Keramic Art of Japan*, folio, plate L,
octavo, plate XXXI. Height $12\frac{1}{4}$ in.

534. An ornament (*okimono*).

A Japanese coast scene, with water and headlands,
modelled in buff pottery and painted in natural colours;
in the distance snow-capped *Fusiyama* is seen. Length
 $7\frac{1}{2}$ in., breadth 6 in.

535. A perfume burner (*koro*).

Of fine white pottery, covered with bright green glaze
very minutely crackled. The cover is surmounted by a
Kara-shishi. Early Awata ware. Height 7 in.

536. A vessel for washing *sake* cups (*haisen*), in the
form of a boat.

Of fine white pottery, ornamented with designs slightly
incised, the whole covered with brilliant green glaze crackled.

This example is very much after the style of Awadji ware, but it is probably correctly classified in this place. *Length 9 in.*

537. An *okimono*.

A long-armed ape beside a bowl in which a *tai* is swimming, and which he is probably about to seize. Of buff faïence, decorated in colours and gold. *Length 3 $\frac{5}{8}$ in.*

538. An *okimono*.

Statuette of Kan Wu, seated with an open book in one hand, and with the other holding the long black beard from which he took the name of the Lord of the Splendid Beard. His robes are ornamented with Chinese four-clawed dragons amidst clouds rendered in colours and gold. *Height 5 $\frac{3}{4}$ in.*

539. An *okimono*.

A *Tengu*. This example has the head and wings of a bird and claws to his feet, and is known as a *Konoha Tengu*, an inferior kind of *tengu*, because he cannot move from place to place without the aid of wings, whilst the real *tengu* moves in the air independently of them. *Tengu* are imaginary beings, who are supposed to live in the mountains and to have a mysterious power of moving in the air; sometimes they exercise their power with benignity, as in the instance of the Japanese hero Yoshitsune who in his youth was taught the art of warfare and fencing by a friendly *tengu*, who thus paved the way for the glorious career of the famous warrior; at other times they exercise a destroying power, carrying away evil-doers to the mountains and tearing them to pieces.

Of fine white pottery, glazed, and painted in colours and gold. *Height 3 $\frac{1}{2}$ in.*

540. A cake box (*kwashibachi*).

Of fine buff faïence, in the form of the bag of Hotei, who is shown seated upon it. The bag is covered with

yellow crackled glaze and the god is modelled in dark brown pottery, unglazed, in close resemblance to carved wood-work.

Japanese experts differ as to the date of this piece, some considering it to have been made in the time of Ninsei, by one of his pupils, whilst others think it comparatively modern.

The mark is impressed :

SEI-KIYOSHI-NIU. *Seikiyoshiniu*, the maker's name.

Height 6 in. (See Plate XIV.)



541. A furnace (*konro*), used for heating water.

Of soft buff pottery, decorated with a view of distant mountains with temples, gardens, and the sea in the foreground. The scene depicted is no doubt Mount Keitei, which is referred to in the verse given below, painted upon the side of the furnace.

The decoration is executed in pale blue under the glaze, and may have been intended as an imitation of delft ware, which it resembles in material and colouring.

只 有 敬 亭 山
相 看 兩 不 厭
孤 雲 獨 去 閑
衆 鳥 高 飛 盡

A verse of Chinese poetry :

SHIU CHIO TAKAKU TOBI TSUKURU
KO-UN HITORI SATTSUTE KANNARI.
AI MITE FUTATSUNAGARA ITOWA-ZU.
TADA ARI KEITEI-ZAN.

Which may be rendered into English as follows:—

Many birds are flying high up into the air.
A cloud has quietly gone and none remains.
What I can view without fatigue is only Mount Keitei.
Nor is the mount ever weary of me!

Height $8\frac{3}{4}$ in., *diameter* $6\frac{1}{4}$ in.

542 to 544. Three teacups (*chawan*), of light grey pottery, rather rudely potted, covered with bright glaze, crackled, on which sprays of *kiku* are painted in low-toned colours and gold. *Diameter* $2\frac{1}{2}$ in.

545 and 546. Pair of *sake* bottles (*kandotskuri*), of Awata faïence, very carefully potted, and covered with delicate crackled glazes, cream coloured on the one, and grey on the other.

Each bottle is simply decorated with two correctly rendered *kiku* crests, which are outlined in black. The presence of these imperial badges, the manner in which they are applied, and the dignified simplicity of the vessels, may possibly suggest that these objects have been made for the personal use of the MIKADO under the circumstances referred to by Kæmpher, who wrote about the religious laws which governed the habits of the Emperor, and which remained in force until recent times. They are referred to in the chapter treating of Yamashiro Ware. Probably the work of Kitei. *Height* $6\frac{3}{4}$ in. (See Plate XIV.)

547. Flower vase (*hanaike*).

Of grey pottery, rudely modelled, and covered with bright glaze; upon one side is a branch of *oumai* in bold relief. *Height* $7\frac{1}{2}$ in. (See Plate XIV.)

548. Flower vase (*hanaike*).

Of buff pottery, covered thickly with white slip, and glazed. It is decorated with a landscape, a *sakura* tree,

and a border of conventional design, painted partly in blue under the glaze, and partly in various colours over it, thus illustrating the two methods of *sometsuke* and *nishikide*. Height $8\frac{3}{8}$ in.

549 and 550. Small plates (*kozara*).

Of hard buff faïence, covered with a very minutely crackled glaze, upon which the following subjects are painted in flat and raised enamel colours and gold:—On No. 549 sprays of *kiku* and *hagi* and a column, such as may be seen on bridges in Japan, surmounted by a representation of the *hojiu-no-tama*; and upon No. 550 a field of the *kakitsubata* in full flower, several varieties being shown, the name of each being indicated by a label.

The mark is impressed:

The seal of SEIFU.

Diameter $5\frac{1}{4}$ in.



551. Tea bowl (*chawan*), of fine grey pottery.

The interior is covered with thick white glaze very beautifully crackled, whilst the exterior is left unglazed, and is ornamented with floral sprays in highly raised dark blue enamel, after the fashion introduced by Kinkozan. The exterior surface has been gilded and the rim silvered, but only traces of this remain.

The mark is impressed:

HO-ZAN. *Hozan* the maker.



Eighteenth century. Diameter $5\frac{1}{4}$ in.

552 and 553. Sake bottles (*kandotskuri*).

Of very fine faïence, the sides of which are scored with the spatula, leaving an uneven surface, which is covered with a particularly soft glaze, crackled in the slightest possible degree. Upon this surface the *swisen*,

tsubaki, and *oumai*, are painted in colours and gold with a most happy effect. A Japanese connoisseur remarks that the character of the decoration is Chinese, and that the red, blue, and green pigments employed are of exquisite tints, and the manner in which the clouded gold work is rendered is perfection.

These are specimens of Gojozaka faïence, the work of Kitei, and of considerable age.

The mark is impressed:

KI-TEI. *Kitei* the maker.

Height $5\frac{7}{8}$ in. (See Plate XIV.)



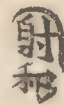
554. A bottle (*dokuri*), of pottery.

It is covered with a soft, thick, opaque white glaze, crackled, upon which is painted in brilliant colours the figure of a lady in flowing robes, and a pine tree.

The mark is impressed:

SHA-WA. *Shawa*, the name of the maker.

Height $7\frac{1}{4}$ in.



555. Waterpot (*midzusashi*), of white pottery, partially covered with a very bright crackled glaze. It is decorated, over the glaze, with pheasants (*kiji*) amidst *hagi* and *kiku*, and the cover is ornamented with various diaper patterns. Height $5\frac{7}{8}$ in.

556. Tea bowl (*chawan*), of faïence, decorated in colours and gold, in the interior with the plant *rioshokwa*, and on the exterior with *hagi* and *kiku*, and borders of geometrical design. Diameter $4\frac{1}{4}$ in.

557. Bottle (*dokuri*), of semi-porcelain, covered with bright glaze, crackled, and decorated with circular medallions containing floral compositions. An imitation of Satsuma ware and painting. Height 7 in.

558. An *okimono*.. A covered box in the form of Uzume.

The figure is modelled in white faïence, the smiling

face of the goddess being cleverly rendered, and her garments are decorated in rather weak-toned colours and gold upon the glazed surface with floral sprays and circular medallions of diaper patterns, with *kinrande* decoration introduced in some parts.

This specimen has been identified as the work of Minpei, the celebrated Kioto potter, who early in the present century removed to Awadji and established the manufacture of faïence in that island.

The modelling of a portion of this specimen shows an indelicate feeling, but the Collector may remark that this is the only instance of such a tendency which occurs throughout the whole Collection, and although he has often heard it said that such a feeling is common in Japanese art his experience does not confirm this view.

The mark is stamped:

MIN-PEI. *Minpei*, the name of the maker.



Height 5 in. (See Plate XIV.)

559. An *okimono*. A figure of an official, of porcelain, clothed in his robes of ceremony, which are ornamented with *Kara-kusa*, *take*, *matsu*, and *oumai* rendered in gold. *Height 5 in.*

560. An *okimono*. A young lady clad in robes of silk and brocade. The figure is modelled in faïence, glazed, and painted in colours and gold. *Height 13½ in.* (See Plate XIV.)

561 and 562. *Okimono*. Two women seated upon bundles of twigs. They are similar in faïence and decoration to the foregoing example.

These figures represent women of Ohara, a village in the vicinity of the city of Kioto, who gather twigs which after binding together in bundles they carry into the city for sale. They are here shown resting upon their burdens, preparing to indulge in smoking, for each of them has in

one hand a pipe, and in the other a tobacco pouch, upon which the words "Beware of the fire" are written. Height of one $10\frac{1}{2}$ in., of the other $9\frac{1}{4}$ in. (See Plate XIV.)

563. A jug for pouring sauce (*shitajitsugi*), of exceedingly fine light grey faïence, covered with a very perfect glaze, crackled, and decorated with one of the *shojo* painted in bright enamels.

The mark is impressed:

BI-ZAN. *Bizan*, the name of the maker.



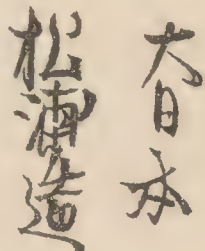
564. *Hibachi*, for use when smoking; of the same delicate ware and glaze as the last specimen, and decorated in similar colours, with scenes from *No*, a style of ancient drama.

The mark is the same as shown above. Diameter $4\frac{1}{2}$ in.

565. An *okimono*, in the form of a boat-shaped vessel. Of faïence, covered with slightly crackled glaze, and decorated in colours of the Ninsei style with a number of Chinese children and various kinds of fish, including the sole, cuttle fish, bream, and haddock swimming amongst seaweed.

The mark is painted in red:

DAI NIP-PON, MATSU-URA TSUKURU. Made by *Matsuura*, Great Japan.



Length $13\frac{1}{4}$ in.

566 and 567. Pair of flower vases (*hanaike*), of rough pottery, covered with a bright varnish, boldly crackled.

The decoration, executed in bright colours, partly under, but mainly over, the glaze, and in gold, shows a number of *oshidori* sporting in a stream and upon the rocky banks, under a *sakura* tree.

The mark is painted in blue :

DAI NIP-PON, SHU-HEI TSUKURU. *Made*
by *Shuhei, Great Japan.*



Illustrated in *Keramic Art of Japan*, folio, plate XLIV.
Height 13 in.

568 and 569. Pair of flower pots (*hanaike*), of similar ware and decoration, the subjects being, on one a crane, and on the other a cock (*niwatori*), amidst flowering *kiku* plants. *Height 11½ in.*

570 and 571. Pair of jars for tea (*chatsubo*), of unglazed white Kiyomidzu pottery.

They are each decorated, in washes and gold, with a poetical combination; on one is the *Take-ni-Tora*, or bamboo and tiger, and on the other the *Sasa-ni-Tsuru*, or bamboo grass and crane. *Height 4⅜ in. and 3⅜ in. respectively.*

572. A sake cup (*sakadzuki*).

Of white faïence; a strip of clay twisted into form, and ornamented with a spray of *sakura*, and some characters in gold.

Probably Kyoto ware.

Diameter 2⅛ in.

573. A bowl (*hachi*), of pottery, rudely modelled, showing the impress of the fingers of the potter.

In the interior there is scratched a poetical stanza and the signature of the authoress—a nun named Rengetsu, a poetess and potter, who was living at Kyoto about 1850. The bowl is covered with opaque white glaze, crackled. *Diameter 5¾ in.*

574. A flower basket (*hanakago*), in the form of a fruit, for suspension on the wall. Of grey pottery, glazed.

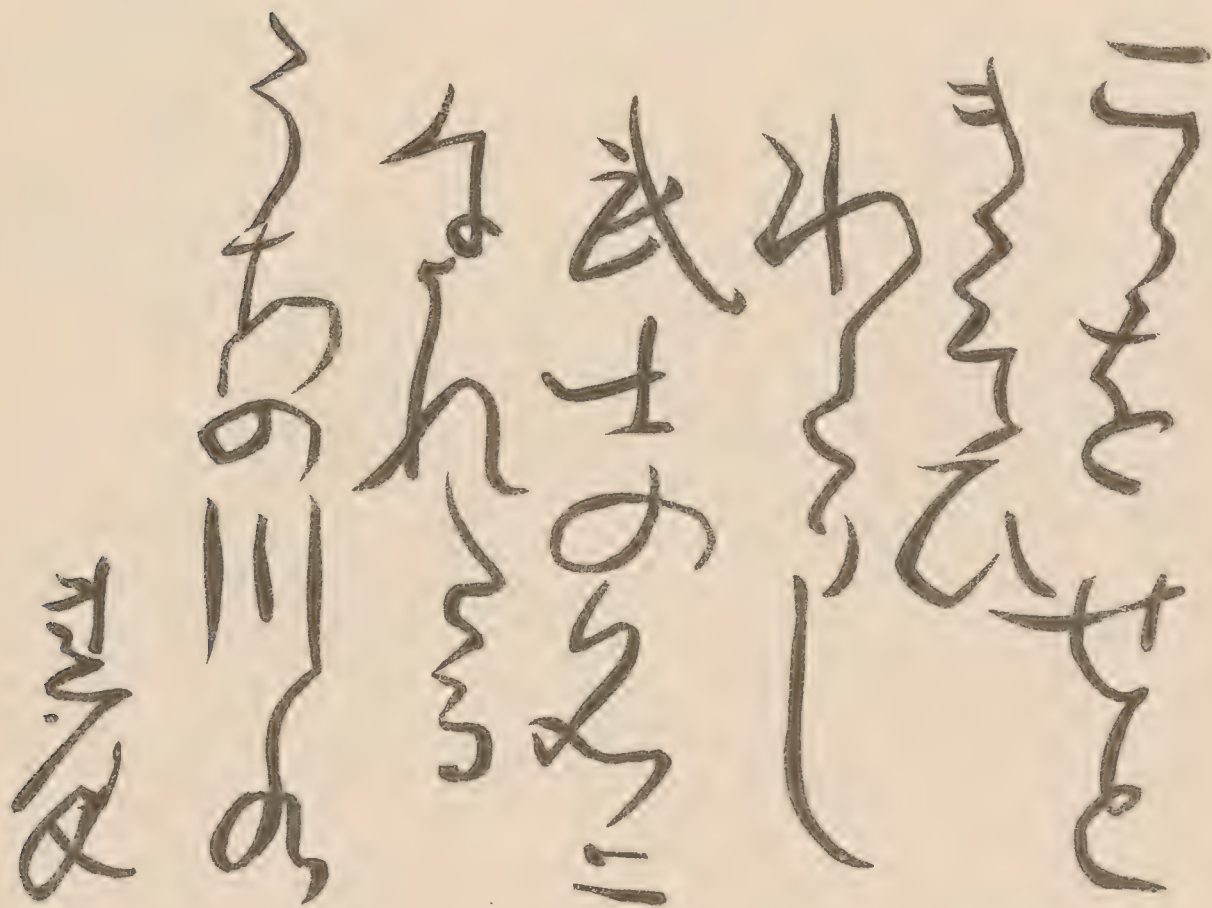
This is another example of the characteristic works of Rengetsu.

The characters shown below are scratched upon it. The three characters to the left are the name of the poetess, and the others are the verses; they are written in *Hira-kana*, with two or three Chinese words, and run as follows:

KOKO O SETO KISOI WATARISHI MONONOFU NO NATO NAGARETARU UZI
NO KAWA MIZU.

Which may be rendered thus:

It is with the names of two rival warriors,
Who strove, in crossing its current,
To be the first in the field,
That the waters of the river Uji have ever flown.



Length $8\frac{1}{2}$ in. (See Plate XIV.)

575 and 576. *Okimono*.

Two figures representing a man of the merchant class and his wife, in holiday costume. Of Awata faïence, glazed and painted in weak colours and gold. They are clad in the robes appropriate to their position. Modern ware, made about 1871.

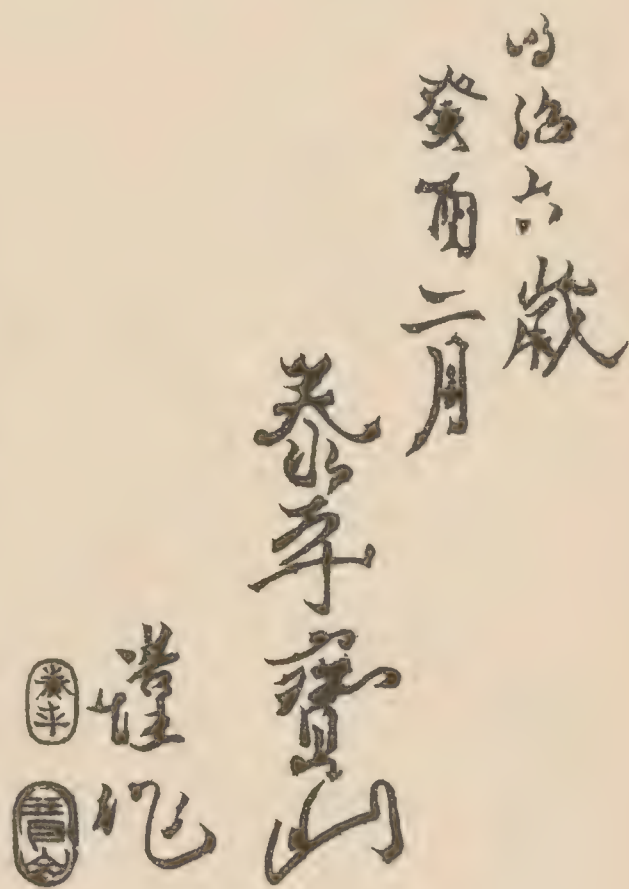
Illustrated in *Keramic Art of Japan*, folio, plate XLIII; octavo, plate XXVII. Height $10\frac{1}{4}$ in.

577. *Okimono*.

A statuette in faïence, of Kan Wu. He is seated in a chair, engaged in reflection, and is clad in robes which are decorated with clouds and the *shippo* form of ornament painted in gold, red, and the green used in Ninsei ware.

The following inscription is engraved upon the back of the chair:

MEI-JI, ROKU-SAI, KI-YU,
NI-GATSU, TAI-HEI HO-ZAN,
KIN-SAKU. *Respectfully made
by Taihei Hozan, in the second
month of the sixth year of
the period of Meiji; February,
1873. The seals are the
marks of the maker.*



Height $8\frac{1}{2}$ in.

578. Tea bowl (*hachi*), of fine white pottery, glazed and decorated in numerous colours and gold, the latter being used freely.

The exterior is ornamented with two oval and two circular medallions containing a court scene, and a peacock, with flowers and fruits. In the interior is a fringe border.

Probably made for export. *Diameter* $5\frac{1}{8}$ in.

579. Bowl (*hachi*), with handle, for flowers. Of Awata faïence, decorated with a landscape and boating scene, painted in colours and gold. Made prior to 1872.

The mark is impressed:

KIN-UN-KEN. *Kinunken*, the name of the maker or the factory.

金
雲
軒

Height $8\frac{1}{2}$ in., *diameter* 7 in.

580 and 581. Cylindrical pots, of Awata faïence, painted in colours and gold with autumnal flowers.

They bear the same mark as the preceding piece. *Height* $3\frac{1}{8}$ in.

582. Small dish (*kozara*), of Awata faïence, painted in brilliant colours and gold with a peacock under a pine tree. *Diameter* $5\frac{1}{4}$ in.

583. Bowl (*hachi*), of Awata faïence, decorated with *tsuru* and *kiku* in colours and gold; the feathers of the birds are rendered in raised white enamel.

The mark is impressed:

MATSU-MOTO. *Matsumoto*, the maker.

Diameter $7\frac{1}{4}$ in.

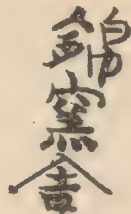
松
本

584. Cup and saucer, of pottery glazed, and decorated in colours over the glaze with rabbits amongst *hagi*, *kikiyo*, and *yomena*. Modern. *Height of cup* $3\frac{1}{2}$ in., *diameter of saucer* 5 in.

585. Cup and saucer, of pottery covered with crackled glaze, and painted with butterflies at Tokio. Modern.

KIN-KO-SHA. *The Kinko factory.*

Height of cup $2\frac{1}{2}$ in., diameter of saucer 5 in.



586. Cup and saucer, of pottery glazed, and decorated with radiating bands of red and gold in *kinrande* fashion, between which are representations of the *kiku*, *botan*, *sazankuwa*, and *giboshi*. Modern. *Height of cup $2\frac{5}{8}$ in., diameter of saucer 5 in.*

587. Cup and saucer, of pottery glazed, and decorated in bright colours and gold with cocks and hens and peonies. Modern. *Height of cup 3 in., diameter of saucer 5 in.*

588. Cup with cover, used for eating rice (*futatsukijawan*), and saucer, of white pottery, decorated upon a crackled glaze with branches of the *oumai*, the blossoms being rendered in raised white enamel. Modern. *Height of cup $3\frac{5}{8}$ in., diameter of saucer $4\frac{3}{4}$ in.*

PORCELAIN, PAINTED IN BLUE UNDER THE GLAZE.

589. Circular vessel with cover, probably for use at a lady's toilet.

Identified as being of the earliest period of Kiyomidzu porcelain, decorated in the *sometsuke* fashion, dating from

the opening years of the present century. The ware is of a very delicate texture, and the decoration of birds and flowers executed in blue is most skilful. This piece is preserved in a silk cover. *Diameter* $3\frac{1}{2}$ in.

590. An oil bottle, part of a lady's toilet set (*abura-tsubo*), of similar ware; it is enclosed in a netted silk cover.

The decoration consists of six different diaper patterns disposed in radiating compartments. *Height* $3\frac{5}{8}$ in.

591 and 592. Two *Nikuire*, or receptacles for the ink used for seals in stamping.

They are of similar ware to the preceding specimens. One of them is in the shape of a *Kara-shishi*, and the other of a peach. In colouring and design these pieces show a strong Chinese feeling. *Height of No. 591* $2\frac{1}{2}$ in., of *No. 592* 2 in.

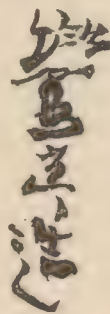
593 and 594. Pair of flower vases (*hanaike*).

Of similar porcelain, modelled in relief, with leaf work at the bases; the entire surfaces are decorated in blue with floral and diaper patterns and four-clawed dragons; there are also two lines of chocolate around each vase.

Marked in blue :

RAN-TEI TSUKURU. *Made by Rantei.*

Height $7\frac{1}{8}$ in.



595. Cake box (*kwashibachi*), in the form of a tortoise, on the back of which, forming the handle, is a smaller one.

Of Kiyomidzu porcelain, the work of Waka Kitei, who was one of the originators of the manufacture of porcelain decorated *sometsuke* fashion in Kiyomidzu and Gojozaka, about 1800 A.D.

This specimen bears two marks, one large one stamped upon the box, and a smaller one painted in blue upon the cover :



A.

A. KI-TEI NO IN. *The seal of Kitei.*



B

B. KI-TEI. *Kitei, the maker's name.*

Length 10½ in.

596. Teapot (*kibisho*).

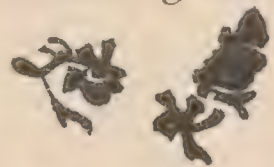
Decorated in blue with verses of poetry within panels which are disposed upon a ground powdered with a number of the *takara-mono*. *Height 3½ in.*

597. Teapot (*kibisho*), of Kiyomidzu porcelain.

It is ornamented on the exterior with lotus leaves, executed in relief, and left in the biscuit. In the interior are floral sprays painted in blue, and the following inscription :

KI-SUI TSUKURU. *Made by Kisui.*

Height 2¾ in.



598. Teapot (*kibisho*), of porcelain, decorated with a landscape. This specimen is poor, both as regards the porcelain and colour.

Marked in blue:

SHIO-GETSU-TEI SEISU. *Made by Shiogetsutei.*

Height 3 $\frac{3}{8}$ in.

599. Flower vase (*hanaike*), of Gojosaka porcelain.

Decorated with the rice plant (*kome*) and sparrows, painted in blue under the glaze, and afterwards outlined and ornamented with gold and silver.

The mark is painted in blue:

DAI NIP-PON, ZO-ROKU TSUKURU. *Made by Zoroku, Great Japan.*

Modern work from the Vienna Exhibition of 1873. An example of the debased work of that period. *Height 14 $\frac{3}{4}$ in.*

600. Flower vase (*hanaike*), of porcelain.

Decorated in blue with the *hagi*, *asagao*, *obana*, and with butterflies and insects.

The mark is painted in blue:

DAI NIP-PON, HICHI-BE-YE SEISU. *Made by Hichibeye, Great Japan.*

An excellent example of modern ware, from the London Exhibition of 1874. *Height 12 $\frac{1}{4}$ in.*

601. Plate (*sara*), of porcelain, painted in blue with a landscape around the border.

It is marked in blue:

DAI NIP-PON, SEI-FU TSUKURU. *Made by Seifu, Great Japan.*

Modern ware, from the London Exhibition of 1874. *Diameter 9 in.*

PORCELAIN, PAINTED IN COLOURS.

602. Medicine box (*inro*), of porcelain, with a *netsuke*, of the same material, secured by a silk cord.

It is ornamented with various subjects worked in relief and painted in colours, including the poetical combination of the *Kara-shishi* and the *botan*. The interior of the *inro* is lacquered in gold and brown, and the whole work is beautifully finished. *Length* $2\frac{3}{4}$ in.

603. Deep dish (*hachi*), of porcelain, decorated in yellow, purple, black, and green upon a white ground with fishes, flowers, and horses, in imitation of the work of the Kutani artists of the seventeenth century. *5 inches square*.

604. Tea bowl (*chawan*), of porcelain, decorated on both faces with bands of brilliant red, and with detached masses of flowers in the intervening spaces, the whole over the glaze. Bowls of this shape are generally used in eating rice. *Diameter* 6 in.

605. Teapot (*kibisho*), of porcelain. The decoration consists of a four-clawed dragon, rendered in brown, gold, and red, which encircles the pot.

Marked in blue:

HICHI-BE-YE TSUKURU. *Made by Hichibeye.*

Height $2\frac{1}{2}$ in.



606 and 607. Bottles (*dokuri*), of porcelain, covered with chocolate glaze, and ornamented with branches of *take* rendered in raised white enamel.

The mark is painted in blue upon a white panel:

HICHI-BE-YE TSUKURU. *Made by Hichibeye.*

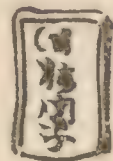
Height $5\frac{3}{4}$ in.



608. Teapot (*kibisho*), of porcelain, covered with floral ornamentation executed in dull brown, upon which flowers are painted in raised enamels.

The mark is painted in red:

KAI-RO SHIU-HEI. *Kairo Shiuei*, the name of the maker.



This curious specimen has been described as having been made for the amusement of the potter. *Height* $3\frac{1}{4}$ in.

609. Teapot (*kibisho*), of porcelain, painted in brilliant colours and burnished gold upon a white ground, over the glaze, with peacocks in a bed of *botan*.

The mark is impressed:

KAN-ZAN. *Kanzan*, the name of the maker.

Height $3\frac{1}{4}$ in.

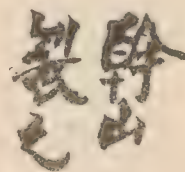


610. Teapot (*kibisho*), of porcelain, decorated in *kinrande* fashion, after the manner of Yeiraku, with ornamental forms and birds in burnished gold upon a red ground.

The mark is painted in red:

KAN-ZAN KORE O SEISU. *Kanzan makes this.*

Height $3\frac{1}{2}$ in.



611 and 612. Pair of *choku*, for holding cooked vegetables. Of porcelain, decorated in natural colours and gold,

with *oumai* trees, and with ornamental borders in colours and gold.

The mark is painted in blue:

DAI NIP-PON, KAN-ZAN SEISU. *Made by Kanzan, 大幹
Great Japan.*

Modern ware from the London Exhibition 山日
of 1874.

Height $3\frac{1}{2}$ in., diameter $3\frac{1}{4}$ in.

製本

613. Tea jar (*chatsubo*), of porcelain. The decoration combines the *sometsuke* and *kinrande* methods; the former is used in a Vandyked border at the foot of the jar, and the body is covered with a four-clawed dragon and various ornamental forms rendered in burnished gold upon a red ground.

The mark is written in blue:

SEI-KO-ZAN, KICHI-ROKU TSUKURU. *Made by
Seikozan, Kichiroku, the latter being the profes-
sional name of the maker.*

吉靖
師光
也山

Height $3\frac{1}{2}$ in.

614. Waterpot (*midzusashi*), of porcelain, decorated with *ho-ho* and ornamental designs of Chinese character, executed in the *kinrande* style.

The mark is painted in blue:

DAI NIP-PON, SEI-KO-ZAN. *Seikozan, Great
Japan.*

靖大
光日
山本

Height $5\frac{1}{4}$ in.

615 to 617. Three wine cups (*sakadzuki*), of porcelain, ornamented with the *sho-chiku-bai* in the *sometsuke* and *kinrande* methods.

The name of the maker is painted in blue upon each cup.

SA-HEI. *Sahei*, the name of the maker.

長平

Diameter $3\frac{1}{2}$ and 4 in.

618. Wine cup of similar porcelain and decoration.
Mark painted in blue:

SA-HEI TSUKURU. *Made by Sahei.*

Diameter $2\frac{7}{8}$ in.



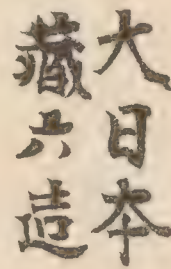
619. Waterpot (*midzusashi*), of porcelain, covered with leaves and flowers of the *sakura*. This piece was painted in Tokio. Modern. *Height* $7\frac{1}{2}$ in.

620. Teapot (*kibisho*), of porcelain, decorated with flowers and shrubs in *sometsuke*, and in various colours and gold over the glaze. Modern. *Height* $3\frac{7}{8}$ in.

621 and 622. Pair of small plates (*kozara*), of porcelain, decorated with the *kiku*, *suisen*, and *sazankuwa*, executed in garish colours upon a clouded gold ground. Modern.

Mark painted in blue:

DAI NIP-PON, ZO-ROKU TSUKURU. *Made by Zoroku, Great Japan.*



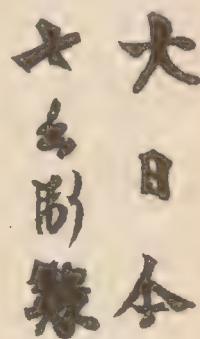
Diameter 5 in.

623. Plate (*sara*), of porcelain, decorated in a similar style, with the *hagi*, *yomena* (a kind of daisy), *shukaido*, *karukaya*, *susuki* and *ominameshi*.

Mark painted in blue:

DAI NIP-PON, HICHI-BE-YE SEISU. *Made by Hichibeye, Great Japan.*

Modern ware from the Vienna Exhibition of 1873. *Diameter* $7\frac{1}{4}$ in.



YAMASHIRO : ASAHI WARE.

624. Flower vase (*hanaike*), in the form of a gourd.

It is of light brown pottery of fine texture, carefully potted, and covered with bright glaze, crackled. The decoration consists of sprays of the vine, painted in brown and cold blue under the glaze.

This ware was made at the factory of Uji, and derives its name of *Asahi yaki* from the colour of the glaze employed, which resembles that used upon a celebrated Korean tea bowl, known by the same name, which signifies "Morning Light."

The following mark is impressed :



ASA-HI. *Asahi*, the name of the ware.

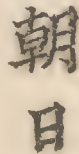
Illustrated in *Keramic Art of Japan*, folio edition, plate XXV.

Height $7\frac{1}{8}$ in.

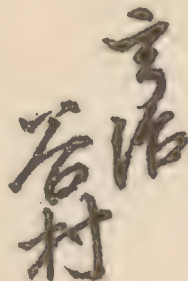
625. A small teapot (*kibisho*), of the same ware. A specimen of the work of the Uji factory of the present day, much inferior in all respects to the earlier work last described.

It bears the following marks, the first of them impressed, and the second painted in black :

ASAHI.



U-JI, TANI-MURA. *Uji*, the factory. *Tanimura*, the name of the maker.



Diameter $3\frac{3}{8}$ in.



No. 655.

No. 653.

No. 679.

No. 672.



No. 634.

No. 631.

OWARI.

KO-SETO, AND OTHER EARLY WARES.

626. A tea jar (*chaire*), of *Ko-Seto* ware, the work of Kato Shirozayemon, otherwise known as Shunkei, and also as Toshiro. He settled in Owari, after visiting China, in 1227 A.D., and this specimen was made by him about that time.

Like all his works, it is of a dense brown stoneware, nearly the whole surface being covered with a bright brown glaze speckled with black.

Numerous Japanese connoisseurs have identified this and the example next described as undoubted specimens of the work of the first Toshiro, and although it is difficult for the European eye to discern any beauty in such rude objects, there can be no question but that they appeal in a very high degree to the artistic sense of the Japanese, who value them far more than they do the finest decorative works of the artists of the Kutani, Satsuma, and Kyoto schools.

One evidence of their appreciation of such works as this is found in the care with which this piece is protected; the jar, with its ivory cover gilded inside, is enclosed in a thick white silken bag; this in its turn is placed in a box of *kiri* wood, decorated with gold lacquer, and carrying the characters Uyeyagi, the name of the owner, and the whole is enclosed in a case of *sakura* wood, the contents being protected by four pads covered with white satin.

The outer case bears the following inscription written in gold lacquer:

御
茶
入
植
柳

ON-CHA-IRE. UYE-YAGI. *Onchaire*, tea jar; *Uyeyagi*, the owner's name. The prefix *on* is used to indicate that the object is one entitled to honour.

The piece bears the *itoguiri* mark upon its base; this mark, which is shown below, is often found upon such early works in stoneware; it is made, in turning the piece, with a string or wire in finishing off the bottom of the vessel.



THE ITOGUIRI MARK.

Illustrated in *Keramic Art of Japan*, folio, plate XXV. Height $4\frac{5}{8}$ in. (See Plate I.)

627. Tea Jar (*chaire*), another example of *Ko-Seto* ware, also the work of Toshiro, of the same age and character.

The glaze has been pronounced to be unusually fine; it is of a rich brown splashed with black, and is certainly very soft and lustrous.

This piece is enclosed in a bag of purple silk crape.
Diameter $3\frac{1}{4}$ in., *height* 2 in.

628. A tea cup (*chawan*), of *Seto-Kuro* ware. It was presented to the Collector by his friend Mr. Kato, by whom it was submitted to connoisseurs in Tokio, who pronounced it to date from the 14th or 15th centuries; such ware is of extreme rarity. Early in this present century an imitation was made at Seto by Hirasawa Kuro, who is said, in a native report, to have been "very skilful in imitating different kinds of ancient pottery from every factory in Owari."

This example, a circular pot, is of thick dark grey pottery of close texture; the potting is of the rudest, the surface being granular and portions of the bowl being sliced away; the interior, and some part of the exterior, is covered with a thin bright glaze. Altogether there are few examples in the Collection of such coarse ware and such rude finish as this specimen; but it is just such works as this that appealed most forcibly to the fancy and taste of the connoisseurs of Old Japan.

It is enclosed in a bag and wooden case, and the following inscription is written upon the latter:

SE-TO KURO. *Seto-kuro*, the name of the ware.

瀬戸黒

Diameter $4\frac{7}{8}$ in., *height* 3 in. (See Plate I.)

629. A tea jar (*chaire*), of *Seto* ware.

It is of dense dark-brown stoneware, covered with a brown glaze speckled in places with black. The potting and glaze are both inferior to the works of Toshiro, Nos. 626 and 627.

This example has been placed in the 15th century.

At the bottom are indications of the *itoguiri* mark, but they are indistinct. Height $4\frac{3}{4}$ in.

No. 630. A tea jar (*chaire*), of *Seto* ware.

Of brown stoneware, nearly entirely covered with brown glaze speckled and splashed with black.

This specimen was presented to the Collector by Mr. Kawakami, with the remark that "it was an heirloom in the family of my Prince, the Daimio of Iwakuni, of the province of Suwo." It is preserved, along with the fragments of its silken cover, in a wooden case covered with inscriptions. It dates from the 16th century.

It bears the *itoguiri* mark.

Height $4\frac{1}{8}$ in.

631. A tea jar (*chatsubo*), of *Seto* ware.

An interesting example, both for its size and from its associations. It measures over 13 inches in height, and the wooden cover is ornamented in gold lacquer with the Tokugawa badge.

It is of dark brown stoneware of very close texture, and is partially covered with glaze which has been allowed to run over the whole of the outer surface excepting a small portion at the bottom of the jar, which, as is customary with these vessels, is left unglazed. It has four small loop handles of pinched clay, and it is preserved in a bag of silken net-work.

The presence of the crest indicates that this piece formed part of the *chanoyu* equipage of a member of the Tokugawa family. 17th century.



CREST OF THE TOKUGAWA FAMILY.

Height 13¼ in. (See Plate XV.)

632. A tea jar (*chaire*), of *Seto* ware.

Of brown stoneware, partially covered with light brown glaze, and on one side splashed with black. Pronounced by Japanese connoisseurs to be a very good example of this ware. 17th century. *Height* 3½ in.

633. A bottle (*tsubo*), of globular form with narrow neck, probably used for *sake*.

It is of brown pottery, covered with a rich and lustrous dark brown glaze. *Seto* ware, dating about 1650 A.D.

At the bottom the following character, no doubt the mark of the maker, is shown in relief:

Height 7 in.

A A A

634. A flower pot (*hanaike*), of *Seto* ware.

An interesting specimen of an unusual species of glaze. The pot is of brown stoneware, and is covered with a thick, soft, dull green glaze, somewhat of a celadon character. The glaze in some parts is so crackled as to have the appearance of ground shark skin. Japanese connoisseurs place this piece in the 17th century.

The mark shown below is scratched upon the bottom of the jar; it is probably the mark of the maker:



Height $13\frac{5}{8}$ in. (See Plate XV.)

635. A tea jar (*chaire*), of *Seto* ware.

Of light brown stoneware, covered with bright brown glaze splashed with black. It bears the *itogiviri* mark. 17th century. Height $3\frac{1}{4}$ in.

636. A bottle (*tsubo*), with long neck. *Seto* ware of the opening years of the 18th century.

It is of solid light brown stoneware. The lower part of the bottle is covered with brown glaze, over which, from the mouth, is run a yellow glaze, merging into blue as it touches the brown.

A Japanese connoisseur considers this a very good specimen of early 18th century work. It bears a carefully executed example of the *itogiviri* mark. Height $10\frac{5}{8}$ in.

637. A tea jar (*chaire*), of brown stoneware, thickly coated with various shades of brown glaze. *Seto* ware of 18th century. Height $3\frac{1}{4}$ in.

638. A bowl (*hachi*), used for eating fish out of.

Of rude pottery, covered with a light greenish dull glaze, crackled. One side is indented, and a small animal is shown climbing over the rim of the bowl. *Seto* ware, 18th century. Height $5\frac{1}{4}$ in., diameter 7 in.

639. A horse (*uma*), an ornament. Of porcelain, with a dull glaze. *Seto* ware. *Length* $6\frac{1}{2}$ in.

640. An ornament (*okimono*); a figure of Shoiki, very rudely modelled in light brown stoneware, and covered with celadon glaze. *Seto* ware. *Height* $12\frac{1}{2}$ in.

641. An ornament (*okimono*); a figure of Shoiki standing upon a rock. Similar ware and glaze to the foregoing. *Height* $14\frac{1}{2}$ in.

642. A teapot (*dobin*), of earthenware, with dark celadon glaze. *Seto* ware. *Height* 5 in.

643. A bottle (*tsubo*), in the shape of a barrel; of light grey pottery, with foliage and rude diaper patterns, impressed over which is thrown a very light thin celadon glaze boldly crackled. *Height* $7\frac{1}{4}$ in.

644. A dish (*sara*), of pottery, covered with opaque yellow glaze, and ornamented in relief with flowers and leaves of *botan*. The ware is early *Seto*, but the decoration, it is thought, has been added at a later period. *Diameter* $12\frac{1}{2}$ in.

645. A tea bowl (*chawan*), of *Ki-Seto* or Yellow-*Seto* ware, dating from the 16th century.

Of buff pottery, completely covered with a very bright transparent glaze boldly crackled; the glaze, as is customary in this ware, has settled in the bottom of the interior of the bowl, where, whilst retaining its transparency, it has assumed a yellowish-green appearance.

It is accompanied by a stand, upon which it would be presented to the guest during the ceremony of *chanoyu*. The stand is of *nashiji* lacquer, decorated with sprays of the *kiku*, executed in *hira* and *taka-makiye*, as well as *kin* and *gin-kanagai*. The date of the stand is 17th century. *Diameter of the bowl* $6\frac{1}{2}$ in., *height of the stand* $4\frac{1}{2}$ in.

646. A vessel used for rinsing *sake* cups (*haisen*), of buff pottery, covered with a thick but transparent glaze, crackled and slightly splashed with blue. The vessel is circular in form, and is supported by three boys, who hold it up upon outstretched hands; and on one side of the lip, which is indented, a lion is climbing over.

Ki-Seto ware; it has been described by a Japanese expert as a very interesting example, dating from the latter part of the 17th century, and now of great rarity in Japan. *Diameter 8 in., height 4 $\frac{1}{8}$ in.*

647. A tea jar (*chaire*), of *Oribe* ware. The clay is of the same character as that employed in *Ko-Seto* ware, and the *itoguiri* mark appears upon the bottom of the jar. The glaze, however, is applied rather differently; the stoneware appears to have been first coated with a dull transparent glaze, over some parts of which a grey glaze has been thrown, and then a thick bright brown glaze is splashed irregularly completely over one side, and partially over the other. 16th century. *Height 3 $\frac{1}{2}$ in.*

648. A box for holding the colouring matter used for stamping and sealing (*nikuchi*); of *Oribe* ware. It is of brown pottery, glazed inside and outside; the glaze is bright and of a greyish cream colour; upon it is a splash of dark brown upon a pink ground, which may be intended for an *oumai* blossom, and two perpendicular bars crossed by two others disposed horizontally, with two interlaced circles, which may be the crest of Minakuchi, Daimio of Shibata.

This specimen was sent to the Collector by Mr. Kawakami, who described it as being "an heirloom of my Prince, the Daimio of Iwakuni." The glaze and colour are pronounced by experts to be very fine, and it probably dates from the 16th century. *Length 2 $\frac{3}{4}$ in., breadth 2 in., depth $\frac{5}{8}$ in.*

649. A *Nikuchi*, of grey pottery, covered with a thin

varnish, and decorated with an *oumai* blossom and a Vandyke pattern in white, outlined with brown.

A more recent specimen of *Oribe* ware. *Diameter 2 in.*

650. A *Nikuchi*, of similar pottery, splashed with light and dark brown and greenish brown glazes.

It is *Oribe* ware, with the *Shino* glaze. *Diameter 2 in.*

651. A dish, in which flowers and plants are arranged in water according to prescribed directions of the art (*mid-zuikibachi*).

It is an irregularly-shaped dish of brown pottery, covered with a very thick and very bright glaze, white but splashed here and there very slightly with the palest green. The glaze is very roughly laid on, and is crackled in the boldest fashion.

This example has been described by various Japanese experts as a very perfect specimen of *Shino* ware, the peculiar glaze being the characteristic of this description of pottery. Early 17th century. *Diameter 9 in.*

652. A tea bowl (*chawan*), made by Gempin, a Korean potter, at Nagoya, in the 17th century.

Of grey pottery, completely covered with a soft thick grey glaze, minutely crackled, and ornamented with rude representations of cranes and shrubs executed in cold blue and black under the glaze.

It is enclosed in a silk bag and a wooden case, and upon the latter the characters *Korai chawan* are painted, signifying Korean tea bowl, meaning, probably, that the object was made after the Korean style.

This ware is stated by Mr. Shioda, in his Report, to be of great rarity in Japan, and he says that the art of making it perished with the potter. He mentions an incense burner preserved in Japan, measuring one inch in height and three inches in diameter, and says that "it is esteemed a rare and valuable thing." *Diameter 4 $\frac{1}{8}$ in., height 3 $\frac{1}{2}$ in.*

653. Flower vase (*hanaike*), of *Akazu* ware.

It is of yellow earthenware, the surface being modelled in relief with representations of seaweed and shells. It has been described by a Japanese expert as an early example of the work of the *Akazu* factory, probably 16th century. *Height* $17\frac{1}{2}$ in., *diameter* $6\frac{5}{8}$ in. (See Plate XV.)

654. An ornament (*okimono*), of *Akazu* ware.

A figure of a mendicant, modelled in brown pottery or stoneware. The garments are covered with grey crackled glaze, spotted with brown, the head and other members having a transparent reddish-brown glaze over them.

Japanese experts differ about this specimen, one thinking that it is *Kioto* ware, made about 1700, after the fashion of *Ninsei*, but the balance of opinion is in favour of the classification here given. *Height* $7\frac{1}{2}$ in.

655. An ornament (*okimono*), of *Akazu* ware.

It is a figure of *Hotei*, modelled in soft earthenware covered with yellow glaze. The god is shown with an empty bag, and, having evidently given away all the toys and good things with which it is generally filled, is now tossing in it one of the children of whom he is so fond. The figure is modelled without much regard for delicacy, but it is full of humour, and has been described by connoisseurs as an excellent example of the rude and graphic delineation which characterised the early works of the artists of the *Akazu* kiln.

Illustrated in *Keramic Art of Japan*, folio, plate LI. *Height* 9 in. (See Plate XV.)

666. A cake dish (*kwashibachi*), of *Inuyama* ware.

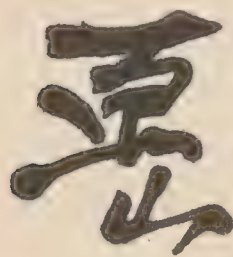
It is modelled in the form of a leaf; of hard light grey pottery, covered with a thick opaque white glaze, in some parts crackled. The decoration, executed in deep brown and bright red and green over the glaze, consists of branches of the *sakura* and *momiji* trees.

An example of the earliest work of this factory, about the beginning of this century.

Illustrated in *Keramic Art of Japan*, folio, plate XXV; octavo, plate XXX. Diameter $7\frac{1}{4}$ in.

667 and 668. Cake dishes (*kwashibachi*), of *Inuyama* ware; of similar quality and decoration to the piece last described, but of more recent date; one of them is marked with the forged signature of Kenzan, the Kioto potter.

The following marks are painted in black:



GENZAN, the maker's name.



KENZAN, the maker's name.

Size 5 inches square.

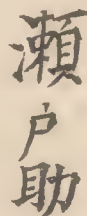
669 and 670. Pair of pencil or brush holders (*fudetate*), of *Inuyama* ware; grey pottery, glazed, and decorated with ivy (*tsuta*) executed in black, white, and the deep red associated with this ware. Made about 1874 in imitation of the earlier works, but altogether inferior to them in material, decoration, and colouring. Height 6 in.

671. A tea bowl (*chawan*), of fine very light grey pottery, completely covered with cream-coloured glaze very evenly and perfectly applied. An example of *Seto-Suke* ware made about 1830.

The following mark is impressed:

SETO-SUKE, the name of the ware.

Diameter 4 in.



672. An ornament (*okimono*), the figure of Girogin.

It is a graphic representation of the god of longevity; his amiability and profound learning are admirably portrayed in his benignant countenance and his immensely tall head, to which his white beard gives a very venerable appearance. He is shown seated, studying an unrolled *makimono*, and adding to his ever-increasing stores of wisdom and knowledge.

This specimen is an early example of the *raku* ware produced by Hoki Toyosuke, an artist who established a kiln near the town of Nagoya, in Owari, in 1820, and it illustrates one of the methods which he pursued. The god is vigorously modelled in soft pale yellow earthenware; his flowing robe of dark green, ornamented with gold outlines, is rendered in the soft dull glaze associated with *raku* ware, thickly laid on, whilst the head, face, hands, and the book are left the natural colour of the clay, all, with the exception of the eyebrows and beard, being covered with a thin, transparent, crackled glaze.

The maker's name is stamped as below:

TOYO-SUKE. *Toyosuke*.



Height 12 in. (See Plate XV.)

673. A covered box (*futamono*), for cakes.

Another, but more recent, example of the work of Toyosuke. The ware is of the same character as that used in the preceding specimen, but the exterior of this piece is completely covered with black lacquer, another treatment affected by this artist and one which has now come to be the characteristic method of the factory. Upon this surface various diaper patterns are outlined, and there are two medallions containing *kiku* and *kakitsubata* in colours upon gold grounds. The interior is covered with thin, transparent, crackled glaze, over which some splashes of green enamel are thrown. *Diameter 4 in.*

674. A covered box (*futamono*), of white earthenware of

the same character. The designs, *susuki*, *kikiyo*, and a mushroom (*kinoto*), on the exterior are, however, executed in green, gold, red, and silver, and the glaze in the interior is more boldly crackled, and decorated with baskets of flowers painted over the glaze in dark brown. *Diameter* $5\frac{3}{4}$ in.

675. A dish (*sara*), of similar ware and decoration to the specimen last described. *Diameter* $7\frac{5}{8}$ in.

676. A dish (*sara*), of dark buff earthenware, the inner side covered with crackled glaze, and decorated with a branch of the *sakura* rendered in natural colours, and with splashes of green enamel; the outside is covered with black lacquer with various designs in gold, red, and silver, and a dragon in red and gold. *Diameter* 10 in.

677. A *Hibachi* or fire bowl of the kind known as *chojiburo*. Of white earthenware; the body is covered with black lacquer, ornamented with diaper patterns in gold, red and green, whilst the upper portion is merely covered with a creamy crackled glaze. *Height* $10\frac{1}{2}$ in.

678. A cake dish (*kwashibachi*) in the form of a shell.

This, and the five preceding specimens, may be taken as examples of the work produced about thirty years ago at the kiln established by Hoki Toyosuke. It is of soft earthenware, the exterior coated with black lacquer, on which designs are painted in gold, and the interior is covered with soft opaque crackled glaze, over which is a rude splash of the green enamel nearly always found upon the wares produced at this factory; another feature characteristic of the kiln is the floral decoration in black or dark brown over the crackled glaze—in this instance consisting of a branch of the *kiku*. *Length* $8\frac{3}{4}$ in.

679 and 680. Pair of flower pots (*hanaike*), of *Tokonabe* ware.

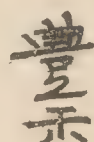
Of hard brown pottery, covered with a thin, dull, ruddy brown glaze. They have engraved upon them birds and branches of the cherry tree, and around the necks are frills of leaves in relief. This method of decoration, and the ruddy brown ware, are both characteristic of the productions of the Tokonabe factory.

Made by Koye Takatsoukassa, Wichu Titagauri. Obtained at the Paris Exhibition of 1878. Height $17\frac{1}{4}$ in. (See Plate XV.)

681. Covered cake box (*futamono*), of pottery, in the form of the pumpkin (*kabocha*). It is covered with a transparent crackled glaze, and decorated with sprays of the vine executed in pale blue under the glaze.

The mark is impressed:

HO-RAKU. *Horaku*, the name of the maker.



From the Paris Exhibition of 1878. Diameter $5\frac{1}{2}$ in.

682. Flower vase (*hanaike*), of pottery, covered with a dull black glaze, and decorated with waves and foam in relief, giving a perfect effect of an iron casting; there are a number of sea-gulls (*chidori*), birds which the Japanese generally associate with their representations of the sea, these are in white metal applied; and there are also around the neck a number of bosses, in the form of animals' heads, in white porcelain. Height $18\frac{7}{8}$ in.

PORCELAIN, PLAIN.

683 and 684. Pair of flower vases (*hanaike*), with stands (*dai*) of porcelain, undecorated.

The bodies of the vases have two skins, the outer one

being pierced with bands of circular holes, between which is a belt pierced in a similar manner with representations of the *tomoye*, and with detached groups of the ornamental form *shippo-tsunagi* or connected *shippo*.

Undecorated ware such as this is uncommon; these pieces are comparatively modern; they were procured at the Paris Exhibition of 1878. *Height, including stand, 15½ in.*

PORCELAIN, GLAZED WITH COLOURED ENAMELS.

685. A fire basket (*hibachi*), of circular form with a lid and handle.

The body is covered with very dark blue enamel, upon which there are decorations in relief in white, consisting of, on either side oblong panels filled with *kiku* flowers and leaves, and on the cover a crane in flight. The cover is pierced with holes in the form of clouds, to allow the escape of the smoke of the charcoal, and there is a larger opening to admit the entrance of a pipe.

This specimen and the succeeding example are probably early wares, and may date from the opening years of the present century.

Height 7½ in., diameter 8 in.

686. An insect cage (*mushikago*). It consists of a circular stand covered with the same dark blue enamel as that used upon the last piece, and a cover of white porcelain pierced with the *shippo-tsunagi*, forming the cage

in which it was customary in Japan to confine certain singing insects, possibly such as crickets, but we have no information on the subject. The foot and lid of the cover are decorated in pale blue under the glaze in *sometsuke* fashion. Height $7\frac{1}{4}$ in.

687. A flower pot (*hanaike*), of circular form, surrounded by an outer skin of basket work; the pot itself is glazed with dark blue enamel, and ornamented with cranes wrought in white porcelain in relief; the outer skin, which is two inches distant from the centre, is boldly and carefully fashioned in plain porcelain. Here also, as in the last piece, *sometsuke* decoration is introduced in the border.

Illustrated in *Keramic Art of Japan*, folio edition, plate XLVII. Height 9 in.

688. A circular vessel used for washing *sake* cups (*haisen*).

The exterior is covered with dark blue enamel, and ornamented on one side with a branch of bamboo (*take*) in relief, rendered in green, and on the other side with the following inscription in white, also in relief:

竹有長風吟

SHIU-FU-YEDA NI KOYE ARI. A phrase meaning: *When the autumn winds blow there is music in the branches of the trees.* The interior of the vessel is decorated in *sometsuke* with a group of the *botan* and *kwaido*. Diameter 6 in.

689. Flower vase (*hanaike*), of bottle shape. It is decorated with a dragon rendered in gold, dusted and in outline, upon a ground of dark blue enamel. This piece is an example of Owari porcelain painted in Tokio.

OWARI: PORCELAIN, GLAZED WITH COLOURED ENAMELS. 371

It bears the following marks:

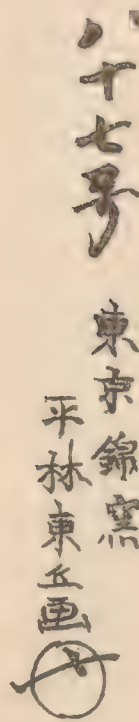
Painted in red:

HACHI-JUGO. Meaning, No. 87.

Painted in gold:

TO-KIO, KIN-KO, HIRA-BAYASHI TO-KIU YEGAKU.
Painted by Hirabayashi Tokiu, Kinko (factory) Tokio.

Height $14\frac{1}{4}$ in.



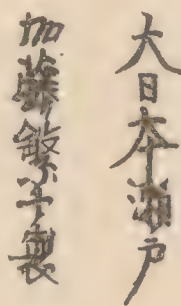
690 and 691. Pair of flower vases (*hanaike*), covered with dark blue enamel, undecorated. Modern, but not later than 1875. Height $6\frac{1}{4}$ in.

692. Flower vase (*hanaike*) of porcelain, covered with a warm brown glaze, probably in imitation of that seen upon the ancient stoneware tea jars. It is decorated in white and blue enamels, in slight relief, with a view of Fusi-yama, pine trees, and junks. This piece is excellent modern work; it was obtained at the Paris Exhibition of 1878.

The following mark is painted in blue:

DAI NIP-PON, SE-TO, KA-TO SHIGE-JIU SEISU.
Made by Kato Shigejiu, Seto, Great Japan.

Height $9\frac{1}{2}$ in.



693 and 694. Pair of flower vases (*hanaike*) of porcelain.

The form is evidently copied from a classic model, but it is spoiled by the addition of bamboo handles, and by the shape of the foot and neck; these are decorated

in weak blues, *sometsuke* fashion, with the addition of gold over the glaze. The bodies of the vases are covered with light brown glaze, and decorated with sprays of *sakura* and *ran* executed in white enamel, partly raised and partly embedded in the glaze. There are also some characters rendered in the same manner which read TENSEN DZU, or *Tensen's pictures*. The glaze and decoration of the bodies are very happy, but the effect is ruined by the unsuitable character of the accessories referred to above.

The inscription reads the same as that upon the preceding piece.

From the Paris Exhibition of 1878.

Height $14\frac{1}{4}$ in.

大日本瀬戸
加藤殿主製

PORCELAIN, PAINTED IN BLUE UNDER THE GLAZE.

695. An ornament (*okimono*), a group of tortoises disporting themselves upon a sea-girt rock.

The waves are rendered in white in relief, and the remainder of the work is painted in blue under the glaze.

The blue used is darker than that generally employed by Seto artists, and this, in conjunction with the raised white, suggests that this piece may represent a transition period between such work as No. 685 and the more customary examples of *sometsuke* decoration illustrated by the majority of the specimens described in this division.

It is without doubt an early example, and probably dates from the opening years of the present century.

Height $6\frac{1}{2}$ in.

696 and 697. Pair of temple lamps (*toro*), models of the kind used in the domestic shrines in Japanese houses. They are decorated with landscapes, clouds, and floral compositions, rudely painted in dark blue; they also are probably early ware. The covers in some parts have been painted with red and gold over the glaze, subsequent to their original decoration, probably in imitation of Hizen or Kaga ware. *Height* 13 in.

698 and 699. Two plaques of porcelain, painted in blue under the glaze, in the best manner of the *sometsuke* style. They have each a panel, surrounded by arabesque ornamentation, containing a view of the mountainous coast of Japan.

From the Paris Exhibition of 1867. *Length* 22 in., *breadth* $14\frac{3}{4}$ in.

700. A circular stand for a vase (*dai*), of similar ware. It is decorated with a number of cranes in flight amongst clouds, painted in delicate low-toned blues upon a clouded blue and white ground.

This piece is not marked, but it has been identified as the work of Kato Gosuke of Seto, a potter whose works in *sometsuke* are highly esteemed in Japan. *Diameter* 6 in.

701 to 703. Three cups for drinking sake (*sakadzuki*), of the finest porcelain, decorated in *sometsuke*, two of them with groups of *asagao*, *kikiyo*, *susuki*, *hagi* and *ominameshi*, in blue upon white grounds; and the third with *oumai*, *take* and *kiku*, rendered in white upon a blue ground.

These pieces are comparatively modern, hardly more than twenty years old, but they illustrate the highest development of this style of decoration, and have been

pronounced perfect in all respects—the purity of the ware, the beauty of the colour, and the skill of the execution.

The mark is painted in blue under the glaze:

NIP-PON, SE-TO, FUJI SHIU-BEI SEISU. *Made by
Fuji Shiubei, Seto, Japan.*

日本
瀬戸
窯
長

Height 4 in.

704. Luncheon box in tiers (*jiubako*).

It consists of three trays with a cover; the whole are boldly pierced in the *shippo-tsunagi* pattern, and the borders of each are decorated in *sometsuke*. *Height 10½ in., diameter 7½ in.*

705. A fire box (*hibachi*), consisting of a bowl with cover. The former is decorated in blue, with a conventional rendering of sprays and flowers of the aster; and the latter is of white porcelain, pierced after the fashion of open basket work. *Height 9 in., diameter 10½ in.*

706. Large plaque of porcelain, decorated in various tints of blue under the glaze.

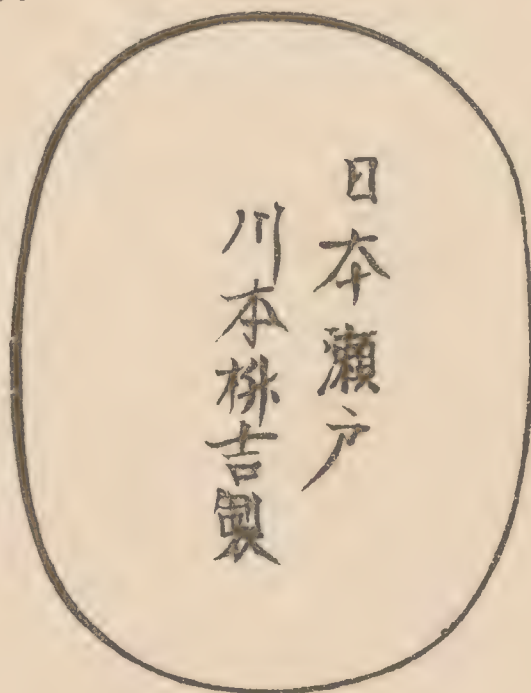
An example of the best work of Kawamoto Masukichi, of Seto. It was sent to the Vienna Exhibition of 1873 by the Japanese Commission from whom the Collector obtained it. It is of unusual size, without flaw or crack in its material, and the decoration is perfect in design, execution, and colour throughout.

The subject illustrated is the ancient Japanese drama of the Pine Wind:—The scene represented is at Suma, in the province of Harima, a spot famous for its scenery and the grandeur of the pine trees which grow upon its shores; it was to this lovely spot, the beauties of which are often celebrated in Japanese song, that a courtier of olden time named Yukihiro was exiled for some offence from the court of the MIKADO. There were two girls living in the neigh-

bourhood—they were sisters—both of whom fell in love with the exiled courtier, who was equally complaisant to both. At last Yukihiro, forgiven for his indiscretion and recalled to the court, had to leave this beautiful spot—"leaving both his hearts behind him"—and tear himself from the charms of these sirens, whose agony at the moment of parting with their lover was so intense that they lost their reason. It is this final scene which is depicted upon the plaque—Yukihiro is seen under the pine trees parting from those with whom he had spent so many pleasant hours.

The following inscription is painted in blue in a sunken panel at the back of the plaque:

NIP-PON, SE-TO, KAWA-MOTO
MASU-KICHI SEISU. *Made by*
Kawamoto Masukichi, Seto, Japan.



Illustrated in *Keramic Art of Japan*, folio, plate XLV: octavo, plate XXVIII.

Length 31½ in., breadth 22 in.

707. Plaque of similar ware to the foregoing example.

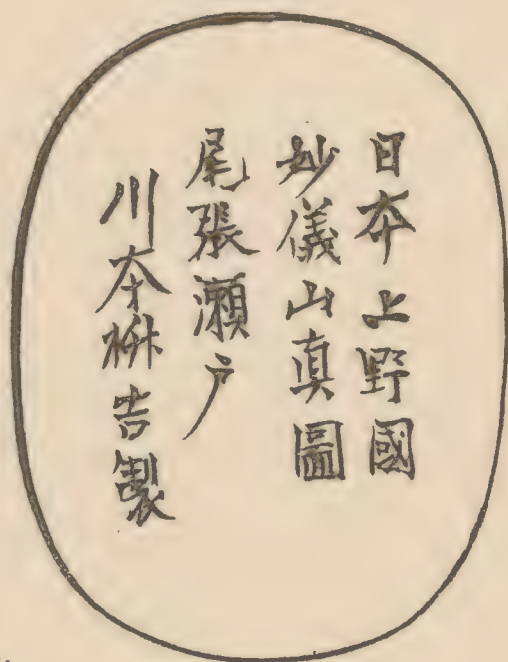
The decoration consists of a study of flowers and shrubs, including the *hagi*, *kakitsubata*, *kikiyo*, *sekichiku*, *sumire*, and the *sagiso*, a flower having the shape of the *sagi*, or snowy heron; this composition is surrounded by a border consisting of a multitude of *sudzume*.

This piece is marked the same as the preceding specimen, and is another of the works exhibited at the Vienna Exhibition of 1873. *Length 37 in., breadth 25 in.*

708. Plaque of the same ware as the two specimens last described, and also from the Vienna Exhibition.

It is decorated with a representation of the Miogi Mountain, which is situate in the province of Kozuke.

NIP-PON, KOSUKE NO KUNI,
MIO-GI SAN, NO SHIN DZU. OWARI,
SE-TO, KAWA-MOTO MASU-KICHI
SEISU. *Made by Kawamoto Masu-
kichi, Seto, Owari. A faithful
view of the Miogi mountain, in the
province of Kozuke, Japan.*



Length 37 in., breadth 24½ in.

709. Candlestick (*rosokutate*) with pricket. Another example of Kawamoto Masukichi's work from the Vienna Exhibition.

It is built up in several stages, and is entirely covered with the *Kara-kusa* ornamental form and borders of various designs, executed with great skill and care in full-toned blues.

Painted in blue:

NIP-PON, SE-TO, KAWA-MOTO MASU-KICHI SEISU.
Made by Kawamoto Masukichi, Seto, Japan.

Height 14½ in.

日本瀬戸
川本株吉製

710. A cake dish (*kwashibachi*), decorated with a number of insects. In this example the surface is much less covered with the ornamentation than is generally the case with Masukichi's work.

NIP-PON, SE-TO, KAWA-MOTO MASU-KICHI
TSUKURU. *Made by Kawamoto Masukichi, Seto,
Japan.*

日本瀬戸
川本橋吉造

Height 6 in., diameter 9½ in.

711. A perfume burner, with stand (*daitsookinokoro*).

It consists of a stand with a pedestal surmounted by a balcony, upon which rests a bowl for perfume, with a pierced cover allowing the escape of the fumes. The decoration of the flat surfaces is of diaper work, and the bodies are powdered with small circular medallions filled with studies of flowers. The cover is surmounted with the subject *oumai-ni-uguisu* modelled in relief.

The mark is painted in blue:

NIP-PON, SE-TO, KAWA-MOTO HAN-SUKE SEISU.
Made by Kawamoto Hansuke, Seto, Japan.

日本瀬戸
河本橋吉造

Height 13 in.

712. Bowl for washing *sake* cups (*haisen*).

It is painted in a sketchy manner with figures, probably Japanese celebrities, for over each is a description written in cursive characters. *Height 6 in., diameter 6½ in.*

713. An ornament (*okimono*).

An eagle (*washi*), in porcelain, with feathers in relief and decorated in blue. It rests upon a rock which is modelled in porcelain and covered with dark brown glaze. *Height 18½ in.*

714 and 715. Pair of bottles of the kind used in offering *sake* to the *kami* (*omikitsubo*).

Of fine porcelain, each decorated with two or three branches of bamboo, and with stanzas of poetry and the maker's name upon the bodies, all beautifully executed in blues of pure and refined tints.

川本
耕吉
製
好
色
過
雨
風
來
聲

The characters to the left are KAWA-MOTO MASU-KICHI SEISU. *Made by Kawamoto Masukichi.* The other characters are a Japanese ode: KAZE KITATTSUTE KOYE RUI RUI AME SUGITE IRO SAN SAN. It refers to a grove of bamboos, and means, *When the wind rises the sound is pleasant! When the rain falls the colour is lovely!*

川本
耕吉
製
好
子
孫
過
雨
時
添
風
來
霜
白
時

The characters to the left are the same as above. The ode is RIO SO ONOZUKARA URU RIO HO YU KA U TOKINE SO KO SHI SON. *The severe frost naturally secures good friends. The passing rain sometimes adds fine offsprings.*

Height 6 $\frac{3}{8}$ in.

716 and 717. Pair of *omikitsubo*, decorated in delicate pale blue with the *yuri*, *shobu*, and *sekichiku*.

Marked in blue:

KAWA-MOTO MASU-KICHI; SEI SEI. *Kawamoto Masukichi; made with care; or Kawamoto Masukichi's best make.*

精 株川
製 吉本

Height $6\frac{1}{2}$ in.

718. A *sake* bottle (*kandotskuri*), decorated with branches of bamboo and verses, executed in pale and dark blues.

The mark is painted in blue:

HOKU HAN, SEISU. *Made by Hoku Han.*

Height $6\frac{1}{4}$ in.

北
半
製
本

719. An *omikitsubo*, decorated in deep blue with branches of *sukura* and *botan*.

Marked in blue:

MASU-KICHI SEISU. *Made by Masukichi.*

Height $6\frac{1}{2}$ in.

株
川
製
吉本

720 and 721. Pair of *sake* bottles (*kandotskuri*), decorated in deep blue with groups of the *kiku*, *kikiyo*, *suisen*, *ominameshi*, and *hagi*, and with fringe borders around the necks. The porcelain and decoration of these pieces are inferior to those of the examples previously described.

Marked in blue:

(A.) SHIGE-JIU SEISU. *Made by Shigejiu.*

(B.) SEI-YEI-KEN SHIGE-JIU SEISU. *Made by Seieiken Shigejiu.*

繁
十
製

A.

清
策
軒
製

B.

Height 6 in.

722 and 723. Pair of lanterns (*toro*), of circular form.

The body of each consists of six panels of pierced work, and is surmounted by a cover with overhanging eaves. The panels are undecorated; the margins, stand, and cover are painted in blue with arabesque and floral designs. *Height 13 in.*

724 and 725. Pair of lanterns (*toro*), of similar ware and decoration, but hexagonal in form. *Height 10 in.*

726. A water pail (*teoke*), decorated in pale blue with minute floral scroll work.

From the Paris Exhibition of 1878.

Painted in blue:

DAI NIP-PON, ABRA-SHIME SEISU. *Made by Abrashime, Great Japan.*

Height 12 $\frac{5}{8}$ in., diameter 8 $\frac{5}{8}$ in.

大日本
油
製
本

727 and 728. Pair of flower pots (*uyekibachi*), decorated with tailed tortoises (*minogame*) amidst waves (*nami*).

From the Paris Exhibition of 1878; made by Kato Zensuke, but not marked. *Height 4 $\frac{1}{4}$ in.*

729 and 730. Pair of bottles (*tsubo*), decorated with groups of *kiku*, *suisen*, and other flowers, and with borders. *Height 12 in.*

731. Small dish (*kozara*), decorated with circular medallions of diaper patterns executed in dark blue.

Painted in blue:

HO-GIOKU-YEN SEN-PACHI SEISU. *Made by Ho-giokuyen Senpachi.*

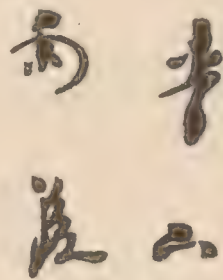
Diameter 4 $\frac{1}{4}$ in.

仙寶
玉
製
園

732. Flower pot (*uyekibachi*), painted in blue with a mountainous scene and the following characters:

KA-ZAN U-GO. *Kazan ugo*, a phrase signifying *A mountain after the summer rain*.

Height $3\frac{1}{2}$ in.



733. Teacup with stand (*chawannichadai*).

The cup and stand are fashioned after the flower and leaf of the lotus (*hasu*), and decorated in blue with representations of these subjects, and with butterflies (*cho*).

Marked in blue:

KI-JU SEISU. *Made by Kiju*.

Height of cup, 2 in., length of saucer 4 in.

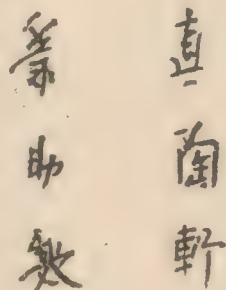


734. Cup for sake, sauce, etc. (*choku*), decorated in blue with fringe borders and masses of *kiku* and *susuki*.

Marked in blue:

SHIN-TO-KEN FUDE-SUKE SEISU. *Made by Shintoken Fudesuke*.

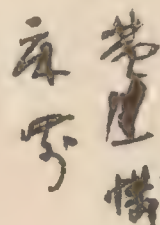
Height $3\frac{1}{8}$ in.



735. Teacup (*chawan*), painted in dark blue and green with the lotus plant and reeds, and with the following characters:

ROREN SHOZEN NI MITSU. A phrase signifying *The garden under the veranda is filled with reeds and the lotus*.

Height $1\frac{7}{8}$ in.



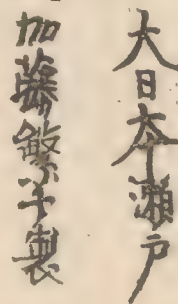
736. Cup and saucer of European form, decorated in blue with sprays of *kiku*, *kikiyo*, and *susuki*. Examples of ware made for export about 1874.

Marked in blue:

DAI NIP-PON, SE-TO, KA-TO SHIGE-JIU SEISU.

Made by Kato Shigejiu, Seto, Great Japan.

Height of cup $2\frac{1}{4}$ in., diameter of saucer 4 in.



PORCELAIN, PAINTED IN COLOURS OVER THE GLAZE.

737 and 738. Bowl (*hachi*), and dish (*sara*), of porcelain, decorated in bright enamel colours over the glaze with the following subjects: in the bowl, the *oshidori*, or mandarin ducks, on a stream, on the banks of which grow masses of the mountain tea flower (*sazankuwa*); in the dish, a bouquet of *oumai*, *botan*, *kiku*, and *suisen*, with a sparrow (*sudzume*). The exteriors of both pieces are covered with finely split bamboo very carefully worked; this covering was probably applied in the neighbouring province of Suruga. Height of bowl, $4\frac{1}{8}$ in., diameter of dish, $7\frac{3}{8}$ in.

739. Sake cup (*sakadzuki*), of the same ware. The interior is ornamented with *kiku*, *kikiyô*, *hagi*, *ominameshi*, and a *sudzume*. Height $4\frac{5}{8}$ in.

740. Teacup (*chawan*), of rough porcelain, decorated over the glaze in weak toned colours and gold with a fringe border and bands of various designs. Diameter $2\frac{7}{8}$ in.

741. Teacup (*chawan*), of porcelain. The exterior is painted brown in imitation of bronze, and upon this are several shell-shaped medallions, containing studies of trees, flowers, birds, &c., disposed upon a ground of the *shippo tsunagi no wuchimi hana-bishi* design, the whole of the decoration being executed in gold and silver, giving the impression that the designs are inlaid in bronze.

Painted in gold:

DAI NIP-PON, SEI-ZO, SHIP-PO KUWAI-SHA
KO-ZIN TAKE-UCHI CHIU-BE-YE. *Takeuchi Chiubeye*,
artist, of the *Shippo Company*, Great Japan, made
this cup.

大日本製造
七寶金目
土人
作

Made about 1874. Height $3\frac{1}{4}$ in.

742 and 743. Pair of flower vases (*hanaike*), of porcelain, decorated with borders around the feet and necks, executed in various enamel colours and gold. Upon the bodies are boldly drawn bamboo trees, rendered in dark brown and gold.

From the Paris Exhibition of 1878. Modern work by Akiyama Teizi, but not marked. *Height* $11\frac{1}{2}$ in.

744 and 745. Pair of stands for sake cups (*sakadzukidai*), of porcelain, decorated with insects in gold and brown.

From the Paris Exhibition of 1878. Made by Uwata Suzukiti, but not marked. *Height* $1\frac{7}{8}$ in.

746. Flower pot (*uyekibachi*), of porcelain.

The body is divided into twenty-two fluted sections, the whole of which, save the spaces occupied by three circular medallions, are decorated with various patterns executed in the *kinrande* style—gold upon a red ground. The medallions each contain a subject painted in weak enamel colours upon the white grounds; in one is the *kiku* and *susuki*; in another the *sazankuwa* and *suisen*; and in the third the *matsu* and *reishi*—the balsam apple.

A specimen of modern ware, made for the Paris Exhibition of 1878. So far as the *kinrande* designs go the work is excellent, but the effect has been spoiled by the use of European pigments in the remainder of the decoration.

Painted in red:

AI-CHI KEN, NA-GO-YA, FUJI-SIMA SENTARO SEISU. Made by *Fujisima Sentaro*, Nagoya, in the division of Aichi.

愛知縣名古屋
藤島仙太郎製

Height $8\frac{3}{4}$ in., *diameter* $7\frac{1}{2}$ in.

D D D

747. Cake box (*kwashibachi*) of porcelain. It consists of a circular bowl upon a leg, with a cover and a dish.

This specimen affords an excellent example of the debased work produced in Japan since the demand for export assumed large proportions. The porcelain itself is heavy and coarse, and the decoration is exceedingly profuse and busy, comprising various styles, and much of it is executed in the bright garish colours which have been introduced into the country during recent years.

The plate and leg of the bowl are covered with confused masses of grasses, flowers, &c. rendered in the minute detail which characterises much of the work of the Tokio school of painting; the bowl and cover have bands of *kinrande* style, such as Yeiraku of Kioto introduced, and portions of the surfaces are covered with blossoms rendered in black and white upon gold grounds after the fashion of some of the modern painters of Hizen and Kioto. The interiors of the bowl and cover, which in original works are left undecorated, are here profusely ornamented; the former with the pomegranate (*jakuro*), loquat (*biwa*), apple (*ringo*), grape (*budo*), turnip (*kabura*), peach (*momo*), and a description of orange known as *butsshukan*, executed in burnished gold, in imitation of lacquer, and gaudy enamel colours; and the latter, with groups of flowers in blue, with the unusual addition of gold dotted work after the style *nishiki* Satsuma. The whole of the painting is over the glaze, except that upon the interior of the cover, which is in the *sometsuke* style.

The inscription to the right is painted in red, that to the left in blue:

AI-CHI KEN KA, NA-GO-YA.
FUJI-SIMA SEN-TA-RO UTSUSU.
NIP-PON, SETO, KI-O-KEN HEY-ZA
SEISU. *Made by Kioken Heyza,
Seto, Japan. Copied (or painted)
by Fujisima Sentaro, Nagoya, in
the division of Aichi.*

日本瀬戸
其王
平其
左製

愛知縣下名古屋
藤島仙太郎寫

From the Paris Exhibition of 1878. Diameter of bowl $7\frac{1}{4}$ in.

748. Cup and saucer of European form. Of porcelain, profusely decorated in gold and raised enamel colours, with *ho-ho*, *kiku*, and *hagi*. Height of cup $3\frac{1}{4}$ in., diameter of saucer 5 in.

PORCELAIN, DECORATED WITH CLOISONNÉ ENAMELS.

749 and 750. Pair of flower vases, of porcelain.

The bodies and stands are painted in blue, *sometsuke* fashion. The bodies are ornamented with a maple (*momiji*) tree, and groups of *kiku*, *susuki*, *kikiyo*, *ominameshi*, and *hagi*, with butterflies, these subjects being outlined in metal *cloisons* and rendered in black, brown, red, yellow, and silver lacquers upon grounds of black lacquer.

Modern work, made about 1872, or shortly before then. Height $15\frac{1}{4}$ in.

751 to 754. Four teacups (*chawan*), of porcelain.

The exteriors are covered with detached ornamentation upon grounds of *Kara-kusa*, outlined in metal *cloisons*, the patterns being filled in with enamel pastes; these, however, are of so soft a nature that they have not taken the polish which is found upon the legitimate enamel pastes used by the ancient enamellers upon metal.

Modern work, made about 1872, probably by the Shippo Kuwaisha, or Enamel Company, at Nagoya. Diameter $2\frac{1}{2}$ in.

PORCELAIN, DECORATED WITH LACQUER.

755. Cup and saucer of European form, of porcelain.

The borders are ornamented with diaper and floral designs, executed in gold and red of the garish character in favour with the Hizen artists of recent times. The exterior of the cup, and a portion of the surface of the saucer, are coated with black lacquer, upon which are painted, in gold and colours, a number of the *takara-mono*, and amidst these are branches of the *aoi* rendered by scraping away the lacquer from the white porcelain.

Painted in red:

圭 采

SAI-SIN-TEI SISI SEISU. *Made by*
Saisintei Sisi.

子 真

Height of cup 3 in., diameter of saucer 6 in.

製 亭

756. Cup and saucer, of European form, of porcelain.

The outer surfaces are coated with black lacquer, on which the *kiku* and other flowers are painted in colours and gold. The remaining surfaces are decorated in red and gold over the glaze, with fringe borders after the fashion of Kutani ware. *Height of cup 3 in., diameter of saucer 5 in.*

WARES PAINTED ELSEWHERE.

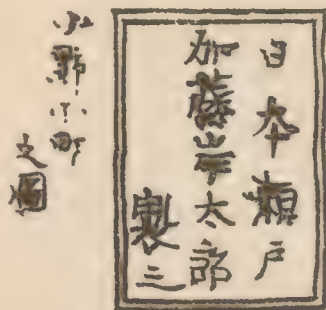
757 and 758. Pair of flower vases (*hanaike*), of porcelain, decorated in enamel colours and gold with borders of

diaper and other conventional ornamentation, and with the figures of two of the most celebrated poetesses of ancient times. The figure upon No. 757 is that of Onono Komachi, who lived in the ninth century and was considered the most beautiful woman of her time; she is shown here attired in flowing robes of great splendour, walking under a *sakura* tree. On the other vase, Murasaki Shikibu, authoress of the *Genji Monogatari*, is shown seated with her brush in her hand beside a writing table.

The colours employed are of the bright and often garish character which are so much used by Tokio painters, and the dusted gold, which they also affect, is freely introduced. All the decoration is over the glaze.

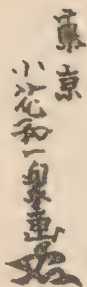
Painted upon No. 757, the characters within the border in blue under the glaze:

NIP-PON, SE-TO, KA-TO KISHI-TA-RO
KORE O SEISU. *Kato Kishitaro, Seto, Japan,*
makes this. The inscription at the side,
added in black, reads: O-NO-NO KOMACHI
NO DZU. *A portrait of Onono Komachi.*

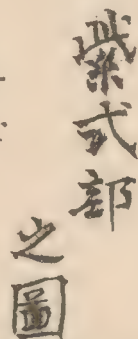


Painted upon the side of the vases in black and red:

TO-KIO, O-KA-WA ICHI-RAKU YEGAKU. *Painted by*
Okawa Ichiraku, Tokio. The lower character is the
mark of the painter.



The marks upon No. 758 are the same, except-
ing the substitution of the name of the character
depicted: MURASAKI SHIKIBU NO DZU.



From the London Exhibition of 1874.

Illustrated in *Keramic Art of Japan*, folio, plate XLVI.
Height 12 in.

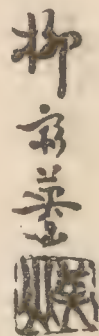
759 and 760. Pair of bottles (*tsubo*), of Seto porcelain, painted in Tokio.

They are both decorated with figure subjects, executed in rather garish enamel colours, some highly raised, and gold, upon clouded grounds of gold and black and green washes.

The subject depicted upon No. 759 is Amaterasu-o-mi-Kami, the Sun Goddess. That upon No. 760 shows a man in armour, with a lighted torch in hand, preparing to cross a stream. This may be a representation of the escape of the warrior Sasaki Sahuro, an incident referred to in the description of specimen No. 362.

The inscription is painted in black, the seal in red:

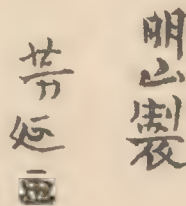
RIU-SAI YEI-ZAN. *Riusai Yeizan*, the painter's name.



Height 10 in.

761 and 762. Pair of sake bottles (*kandotskuri*), of fine Seto porcelain, each decorated with groups of children engaged in kite flying, very carefully painted in enamel colours and gold over the glaze.

MEI-SAN SEISU ; HO-YEN YEGAKU. *Made by Meisan ; painted by Hoyen*, of Tokio.



From the Paris Exhibition of 1878. *Height 6 $\frac{7}{8}$ in.*

763 and 764. Pair of flower vases (*hanaike*), of coarse porcelain, painted in Tokio with flowers and the small birds named *shijiukara*, rendered in garish enamel colours in high relief. The flowers are those associated with the

four seasons: *oumai* blossoms with Spring, *botan* with Summer, *shukaido* with Autumn, and the *suisen* with Winter. Height $11\frac{1}{2}$ in.

765. Dish (*sara*), of white pottery, made in Owari and painted in the neighbouring province of Ise. The decoration consists of a nightingale (*uguisu*), perched upon a branch of the plum tree (*oumai*), with a group of the peony (*botan*) in the foreground. This subject is executed in flat and raised enamel colours of garish tints.

This example, like the preceding eight specimens, is of recent date, all having been made since 1872. Diameter $8\frac{1}{2}$ in.

IMITATIONS OF OTHER WARES.

766. Bowl (*hachi*) of semi-porcelain, made by a member of the Yeiraku family of Kioto, who migrated to Owari, and decorated wares after the fashion originated by his family in Kioto. This example is ornamented with cranes in flight amongst clouds, and some of the *takara-mono*, rendered in gold upon a deep red ground in the *kinrande* style.

The following mark is impressed:



YEI-RAKU. *Yeiraku*, the name of the maker.

From the Paris Exhibition of 1878. Diameter $6\frac{1}{4}$ in.

767 and 768. Pair of flower vases (*hanaike*) of Owari porcelain, decorated in red and gold, after the Kutani fashion, with fringe and diaper borders, and with the

sakura, kiku, momo, budo, botan, kakitsubata, and suisen and with butterflies (cho).

These examples may be termed forgeries of Kutani ware, for they bear the following mark in red:

KU-TANI. *Kutani.*

Height 13 $\frac{5}{8}$ in.



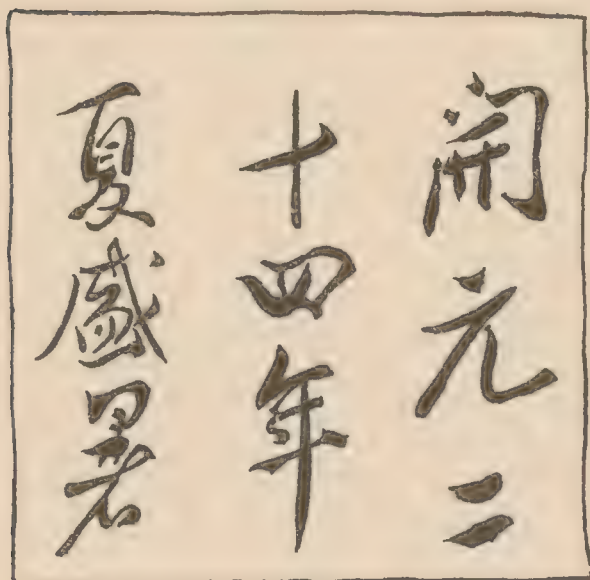
A SAMURAI OF THE SIXTEENTH CENTURY.

MUSASHI.

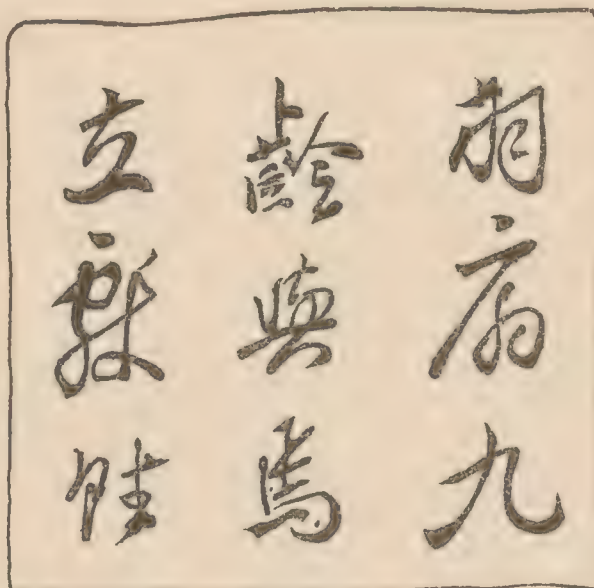
TOKIO WARE.

769. A square basket, a *hibachi*, of buff pottery, covered with bright green glaze. *Raku* ware, made in the district of Imado, in Tokio, in the latter part of the 18th century.

Upon the sides of the vessel the inscriptions shown below, and upon the next page, are rendered in relief in sunk panels.

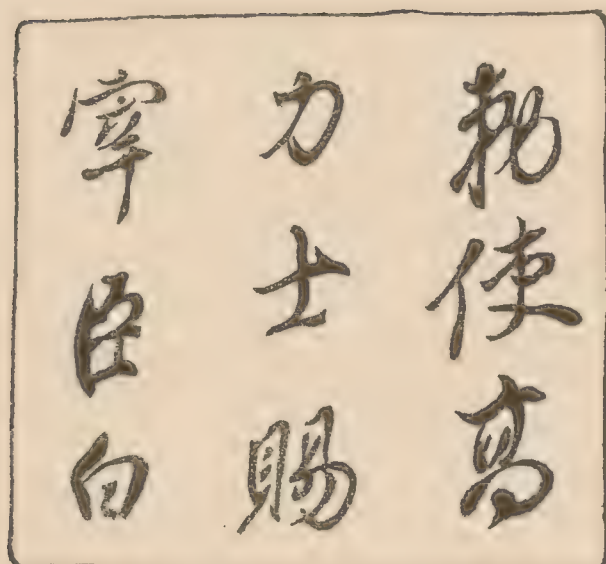


A.

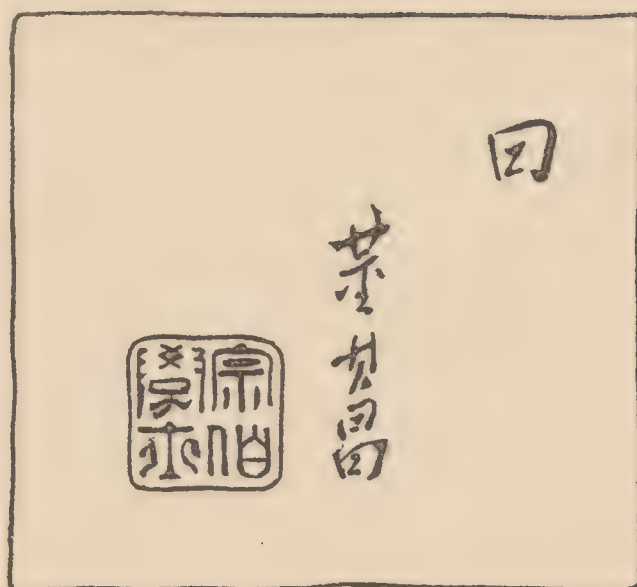


B.

The inscriptions, which are one-fourth of the original size, read from the upper characters of each column commencing with those to the right, and concluding with the single character in the upper part of D, run as follows: KAI-GEN NI-JIU-YO NEN NATSU SEI-SHO CHIOKU-SHI KO-RIOKU-SHI TAMOO SAI-SHIN HAKU-U-SEN KIU-REI AZUKARU YEN TATTSUTE KEN-JIN IWAKU. It is a portion of a description of a scene



C.



D.

at the Chinese court: *In June, the summer of the 24th year of Kaigen, the imperial messenger, Koriokushi, brings the fans of white feathers to the ministers, among whom was Kiurei, and standing before them he presents the imperial gifts, and says —.* The centre inscription of D is TOKISHIO, the name of the Chinese scholar who wrote the phrase; the right-hand characters in the seal-mark are SOHAKU, his professional name, and the left-hand characters are GAKUSHI, a title given to learned men. *Height 10½ in., diameter 8½ in.*

770. A square vessel with cover (*futamono*), used for baking eggs, which are placed in it and covered with charcoal.

Of buff faïence, glazed inside and out, and very slightly crackled. The body is decorated with two bands of diaper pattern on the exterior, and with a fringe in the interior, executed in deep red, over the glaze, and the cover is ornamented in a similar manner. The chief interest of the piece, however, is in the numerous characters with which it is covered, all of which are reproduced here; they are painted in cold blue under the glaze. It also bears the crest of the Prince of Higo, a form consisting of a central ball surrounded by eight smaller balls.

This example was brought from Japan by Mr. A. B. Mitford, and catalogued, when his collection was dispersed, as Satsuma; it is however, a specimen of what is known

as Yedo Banko, a ware which was made at the kiln of Kommemura, near Tokio, then known as Yedo.

Illustrated in *Keramic Art of Japan*, folio edition, plate XXIV. Diameter $4\frac{3}{4}$ in.



A.

B.

C.

D.

E.

A—TAMOTS, *To enjoy*. B—SHIO, *Pine tree*. C—JIU, *Longevity*. D—KAKU, *Stork*. E—REI, *Age*. SHIO JIU KAKU REI o TAMOTS. A phrase, *To enjoy the longevity of the pine tree and the age of the stork*.



F.

G.

H.

I.



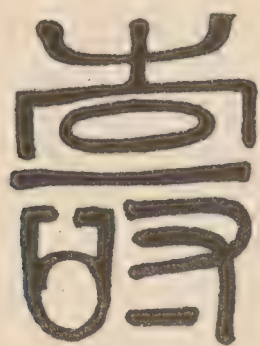
J.

K.

L.

M.

F—FU. G—KI. H—CHO. I—SEI. J—FUKU. K—TOKU. L—ZI. M—ZAI. FU-KI CHOSEI FUKU-TOKU ZIZAI. A phrase, *Prosperity, longevity, fortune, and freedom*.



N.



O.

N—JIU, *Longevity*. O—FUKU, *Prosperity, happiness, and luck*.

771. Flower vase (*hanaike*), of the same ware as the preceding piece.

It is decorated with ornamental borders, and with a landscape executed in cold blue, under the glaze, and in deep red and other colours over the glaze. In one of the borders the following characters appear:



A.



B.



C.

The three characters, in combination, read FUKU-ROKU-JIU, and signify *Good fortune*; separately they read: A—FUKU, meaning *Happiness, luck*, and so forth; B—ROKU, *Wealth*, and *prosperity*; and C—JIU, *Longevity*.

At the foot of the vase the following seal is impressed:

BAN-KO. *Banko*, which signifies *For ever*, or, literally, *Ancient ten thousand* (*ban*, ten thousand, *ko*, old or ancient). This seal is stamped alike upon Banko ware made in Yedo and Ise; in the latter place often in combination with the name of the maker.



Illustrated in *Keramic Art of Japan*, folio edition, plate XXIV. Height 9 in.

772. Tea bowl (*chawan*), of unglazed pottery, decorated in colours with sprays of chrysanthemum and the *yomena*.

It bears the impressed seal of Seisi, the maker of Shiba, a district of Tokio.

SEI-SI. *Seisi*, the name of the maker.

Height $2\frac{5}{8}$ in.



773. A bowl (*hachi*), of pottery, modelled in the form of a lotus leaf; it is partially covered with bright drab glaze and decorated upon this surface in gold and white and green enamels with *hasu-no-hana* and leaves.

Made by SEISI, and stamped as above.

Diameter $4\frac{3}{4}$ in.

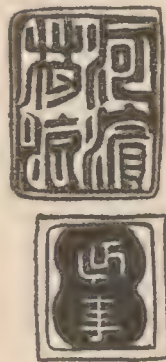
774. Flower pot (*uyekibachi*), of pottery, glazed and decorated with bands of diaper patterns. The colours employed are reds of various tones, pale green, blue, and yellow, all of garish shades, and gold; these tints and the diaper patterns appear to be peculiar to the Shiba painters, and are generally found upon the wares decorated there, and especially in the ornamental borders. *Height 3 in.*

775. Perfume burner (*chojiburo*), of semi-porcelain, glazed but not crackled. It is decorated in coloured enamels with the *ho-ho*, the *tsuri*, and with *kiku*, *hagi*, *kikiyo*, *karu-kaya*, and with a long grass known as *obana*. The character of the painting is much after the style of the Satsuma artists. *Diameter 9 in., height 9 $\frac{3}{4}$ in.*

776. Flower vase (*hanaike*), of semi-porcelain, covered with bright crackled glaze. The base and the bell-shaped neck are decorated with bands of conventional designs, and the body with ducks amidst reeds (*ashi*); greens and browns predominate amongst the colours employed, and gold is freely used.

At the foot of the vase the following marks are impressed:

The upper mark reads, KAHIN YEDA SUZUSHI, a phrase meaning: *Under the shade of a tree by the bank of the river*. The lower mark is the stamp of SEINEN, the maker.



Height 11 $\frac{3}{4}$ in.

777. Covered vessel for helping soy (*katakuchi*), a kind of catsup which is universally used in Japan. The ware and decoration of this piece are of the same character as those of the last specimen. *Height 7 $\frac{5}{8}$ in.*

778. Covered bowl (*futamono*), of the same ware. It is decorated with wild geese (*gan*), *ashi*, and *karukaya*.

Height $6\frac{1}{2}$ in.

779 to 781. Three flower pots (*uyekibachi*), of the same ware. Two of them are decorated with the *koi-no-takinobori*. The third vase is decorated with the *oumai*, *kiku*, *take*, and *kakitsubata*. *Height* $6\frac{3}{8}$ in., $5\frac{7}{8}$ in., and $5\frac{1}{2}$ in. respectively.

782. A flower pot (*uyekibachi*), of the same ware. Decorated with *gan* and *ashi*, the *hototogisu*, and the *tsuki* (moon). *Diameter* $6\frac{3}{4}$ in.

783 and 784. Pair of flower vases (*hanaike*), of pottery, covered with bright crackled glaze, under which branches of the *oumai* are painted in pale blue. *Height* $6\frac{5}{8}$ in.

785. Flower vase (*hanaike*), of light grey pottery, covered with a buff glaze, slightly crackled. The decoration consists of a remarkably bold and vigorously drawn dragon, painted in low-toned green, red, and yellow, amidst clouds and water rendered in dead black. This piece has been pronounced by Japanese connoisseurs to be an early and interesting example of the Tokio school of painting. *Height* 17 in.

786 and 787. Pair of perfume burners (*koro*), of buff pottery with waxy glaze, crackled. They are each supported by the figures of three boys who hold the bowls aloft upon uplifted hands; the handles are lion-heads, and the covers are surmounted by *Kara-shishi*. The decoration consists of medallions filled with floral compositions. Made by Seisi of Shiba, whose seal they bear.

Height $7\frac{1}{4}$ in.

788 and 789. Pair of flower vases (*hanaike*), of pottery,

glazed. Ornamented in weak-toned washes and raised enamel colours with Chinese landscapes, and with the willow tree (*yanagi*), banana (*basho*), and the *kikiyo*. Modern Shiba ware. Height 16 in.

OTA WARE.

790. Flower pot (*hanaike*). It is of hard faïence, roughly potted, covered with a thin waxy varnish, not crackled. The rudeness of the potting, and the archaic character of the decoration gives the piece an appearance of antiquity, and when it was sent over to this country in 1871 as ancient Satsuma, it was so described in *Keramic Art of Japan*, in which it was illustrated in plate XIV of the folio edition. It now appears, however, that it is one of the earlier works of Kozan Miyakawa, who established the factory of Ota in 1860.

It is decorated with two figures of aged men, a crane, a pine tree, a camellia (*tsubaki*) and plum trees, the white (*oumai*) and the red (*kobai*). This subject is executed in bright colours and the white plum blossoms are rendered in highly raised white enamel; around the top and bottom of the vessel there are borders of good design. Altogether, from an European point of view, it is a beautiful work; but now that the characteristics of true Satsuma are familiar to us, it could never be mistaken for that ware. Height $11\frac{3}{4}$ in.

791. A vessel for condiments, in the form of a tripod, consisting of three small jars joined together by a centre

piece. It is of similar ware to the preceding piece. It is decorated with the three following compositions:

Matsu-ni-Tsuru, the pine tree and crane.

Oumai-ni-Uguisu, the plum tree and nightingale.

Take-ni-Sudzume, the bamboo and sparrow.

These combinations signify respectively: Longevity, Sweetness, and Friendship.

Diameter 7 in., height 4 in.

792. A cake bowl (*kwashibachi*), of light tinted faïence of hard texture, covered with a bright glaze, crackled.

This piece also was mistaken on its arrival from Japan for Satsuma ware, to which it bears a considerable resemblance in decoration, but the faïence is of a more gritty and different character. The outside of the bowl is ornamented in colours and gold, with groups of flowers in medallions, and the interior with scattered leaves of the maple (*momiji*), and *kashiwa*, a kind of oak.

Height 6 in.

793. A gourd-shaped bottle, with cover, probably intended to be used as a tea jar. It is of white faïence, covered with creamy glaze, not crackled. The decoration is executed in colours and gold, and consists of ornamental borders, groups of aged men with attendants, and circular medallions filled with birds and floral compositions. The cover of the vase is surmounted by a representation of the Seven gods of Fortune. Some portion of the ornamentation of this piece resembles that employed by Satsuma artists, and no doubt the piece was made and decorated by Kozan in imitation of that ware.

The following inscription appears in one of the medallions, written in gold:

KATSU O TOKI SEI-YO NO SAKE. *The sake which is taken the morning after intoxication quenches the thirst; descriptive of the scene depicted in the medallion.*

酒醒解
餘渴

Height, inclusive of the stand and cover, 33 in.

794. A covered bowl (*futamono*), of hard white faïence, glazed and slightly crackled.

It is decorated after the fashion of Satsuma ware in colours and gold with borders, masses of diaper work, and numerous medallions in which the following plants, shrubs, fruits, &c., are rendered: pomegranate (*jakuro*), hyacinth (*suisen*), peach (*momo*), grape (*budo*), chrysanthemum (*kiku*), apple (*ringo*), and the berries *gumi* and *hodzuki*.

Height 5 in.

795. A water cup (*midzunomijawan*), of ware similar to the foregoing example. Decorated with three medallions, containing the *hagi*, *ominameshi*, *kiku*, *susuki*, *kikiyo*, and *asagao*. Height $3\frac{1}{4}$ in.

796. A cake dish (*kwashiben*), of similar ware to the preceding specimens. It is in the form of a tazza, and is decorated with the *kiku* and *oumai*. Gold is not used in this piece. Height $4\frac{3}{4}$ in.

797. Long-necked bottle used in presenting sake to the *kami* (*omikitsubo*).

Of white faïence covered with varnish, crackled. The mouth is decorated with a band of ornament and with perpendicular lines of gold, and the body with dotted gold work, and with three medallions containing a shrine, a sea-side scene, and a procession of *kuge*.

At the foot of the bottle the following stamp is impressed:

DEN-KO. *Denko*, the name of the workman.

Height 12 in.



798 and 799. Pair of covered bowls (*futamono*), covered with a waxy glaze, crackled after the fashion of early Satsuma ware.

The bodies and covers are decorated with a number of medallions filled with flowers, birds, landscapes, and historic scenes. The handles of the covers are formed, on one, of a fish, a bamboo shoot (*takenoko*) and a shell; on the other, of a fish, a shell, and a branch of the egg-plant (*nasubi*). The painting is executed in bright colours, enamels and washes, and gold, the latter of a fugitive character. *Diameter 5 in.*

800. Flower vase (*hanaike*), of faïence, glazed and crackled. It is decorated with ornamented borders and with a dragon amidst clouds, and with *Takadzukushi*, or a group of the *takara-mono* rendered in colours and gold. *Height 11½ in.*

801 and 802. Pair of flower vases (*hanaike*), of white faïence, covered with a creamy glaze, which is crackled after the style of early Satsuma ware.

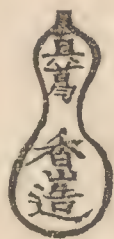
They are decorated with various scenes of rural life, and with ornamental borders executed in low-toned coloured washes, with a free use, in the rendering of the clouds, of the dotted gold work often found upon true Satsuma ware.

These pieces bear the following impressed mark:

MA-KUZU KO-ZAN TSUKURU. *Made by Makuzu Kozan.*

Kozan came from the district of Makuzu, in Kioto, and sometimes introduced the word as part of his mark.

Height 17½ in.



803. Ornament (*okimono*), in the form of a farm house. It is of faïence, glazed but not crackled, and decorated in colours with the flowers and shrubs which would grow about and upon such a dwelling. Upon the ridge of the roof a cock and hen are perched. *Height 8½ in., length 9 in.*

804 to 807. Four seated figures (*okimono*) of *sennin*, in the form of aged men, of faïence, glazed and crackled. The robes are decorated in gold and colours with some of the *takara-mono*. Height $4\frac{1}{2}$ in.

NOTE.—The foregoing examples illustrate, with some approach to completeness, the efforts of Kozan in imitation of the faïence and decoration of the Satsuma factory.

808 and 809. Pair of flower pots (*hanaike*).

These pieces, and the specimen next described, illustrate another phase of the work of Kozan, namely, the imitation of one of the numerous varieties of Kioto ware.

The pâte is a very hard faïence, almost a semi-porcelain, which is treated after the Satsuma fashion with a bright crackled glaze, but the decoration of figures in relief is of a kind never found in the wares of that factory.

They are ornamented around the mouths with borders in which a number of the *takara-mono* are rendered in colours upon a ground of floral pattern in gold. The main design upon the bodies are figures in bold relief; upon one pot that of Yebis, the god of daily food, and upon the other that of Daikoku, the god of riches. On the reverse side of one is a landscape, and on that of the other one of the characteristic bouquets of Japan—branches of *oumai*, *matsu*, and *take*, these emblems being supplemented by the presence of the *kagi*, *hojiu-no-tama*, *fundo*, and *choji*, which signify wealth, the everlasting, commerce, and freedom from evil influences.

They have the following inscription painted in black:

KI-TEI KORE O SEISU. *Kitei makes this.* The signature of the artist, who had probably followed Kozan from Kioto, for it is a Kioto name.



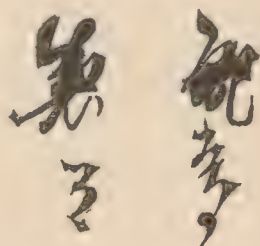
Height $10\frac{1}{2}$ in., diameter 5 in.

810. Water pot (*midzusashi*), of similar character in

glaze and crackle to the preceding pieces, but of softer clay. It is ornamented in coloured washes and very slightly raised enamels, with a representation of the *Shichi fuku jin*, or Seven gods of Fortune.

At the foot is the following inscription written in black:

KI-TEI KORE O SEISU. *Kitei makes this.*



Height 11 in.

811. Flower pot (*hanaike*). This example and the succeeding pieces illustrate another phase of the work of Kozan. Here there is no copying of other schools either in material or treatment, and in both directions the artist has shown decided originality.

The flower pot under review is of cylindrical form, of rough pottery, with an uneven surface; it is covered with green glaze, and is ornamented with a representation of the sacred mountain Fusi-yama in a state of eruption, the subject being rendered in blue enamel with a few touches of gold, and, by a quaint conceit, the mountain is shown upon one side of the vessel, whilst the falling lava is shown upon the reverse.

The mark of the maker is engraved at the foot of the object.



This specimen was one of the earliest of the works of Kozan received in this country; it was purchased about 1868. *Height 10½ in.*

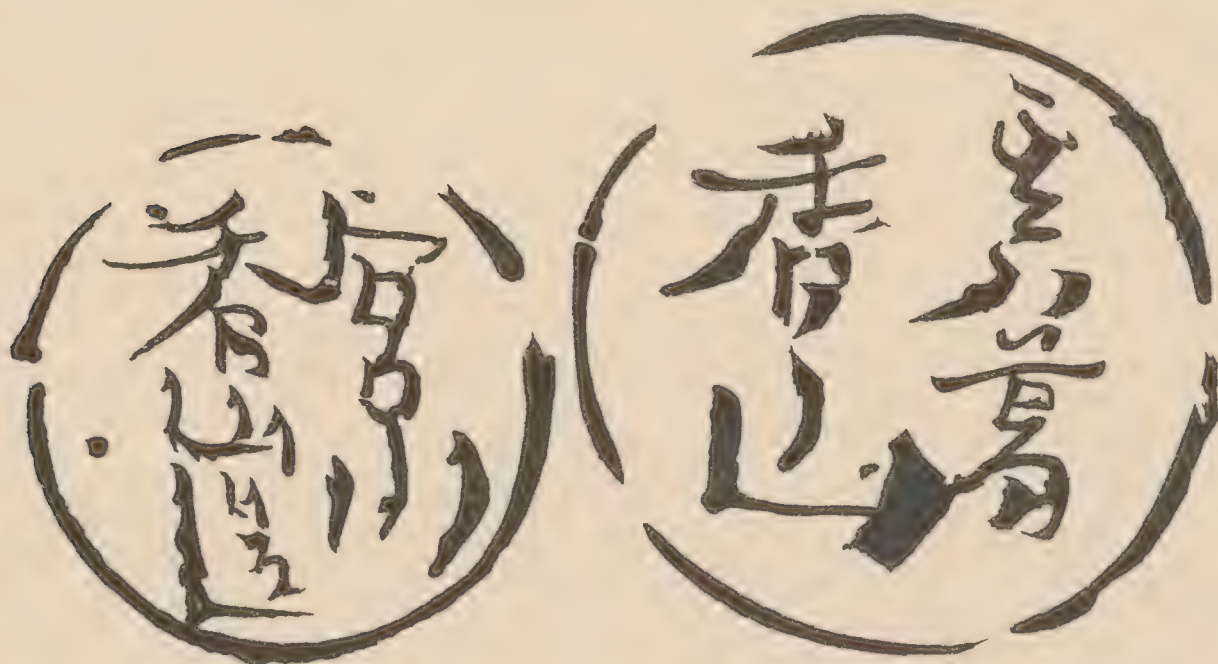
812 and 813. Pair of flower pots (*hanaike*), of rough brown pottery, covered with glaze.

They are each decorated with two figures in faïence in very high relief—an inch or more in some parts—which are applied upon the brown surface of the pots. The subjects are modelled with much vigour and boldness, and the

satisfactory effect is increased by the discretion and sobriety of the colouring.

The subjects are: upon No. 812 (*a*) a caricature of a mendicant priest with a hanging gong and a hammer with which to sound it; by his side is a book containing a record of the gifts he has collected from the charitable; the characters upon the book read *Hokuwacho*, which may be freely rendered as "A list of subscriptions;" (*b*) a lady with a branch of the wisteria. Upon No. 813 (*a*) Raiden, the god of thunder; he is a dwarf-like figure, seated playing upon the *samisen*, a three-stringed guitar, and surrounded by eight drums in a semicircle. (*b*) A traveller caught in the storm which the god has raised.

Each pot bears an inscription inlaid in white clay:



Upon No. 812. MIYAKAWA KO-ZAN TSUKURU. Made by Miyakawa Kozan.

Upon No. 813. MA-KUZU KO-ZAN. Makuzu Kozan, the name of the maker.

These specimens were procured at the Paris Exhibition of 1878. Height 20 in.

I S E.

814. A water pot (*midzusashi*), an example of the earliest work of the Banko factory at Kuwana in Ise, known as *Ko-Banko*.

This kiln was, as related in the introductory chapter, established about 1736 by a noted *chajin* named Numanami Gozayemon, who made pottery for his own amusement and use in the ceremony of *chanoyu*; his works became very celebrated, and his fame reaching the ears of the Shogun Iyeharu he was called to Yedo in 1786, and there commenced the manufacture of the ware named Yedo Banko, which is referred to in the remarks upon Tokio wares.

The example under review is of fine buff pottery, glazed, and decorated with a cold blue under the glaze, and russet red and gold over the glaze. The gold is of a very tender character, and in this example is partly effaced by age and usage. The vessel is decorated with two medallions, occupied with dragons, and with bands of fret and conventional ornament.

It bears the impressed mark BANKO, which signifies *For ever*, or literally, *Ancient ten thousand*.

Height $10\frac{1}{4}$ in.



815. A dish (*sara*), of similar ware, covered with a crackled glaze, upon which the decoration is painted in deep

red; the centre is occupied by a star-shaped ornament, and the border with panels containing two boys in a bamboo grove, and with various flowers.

This piece is of the same date as the preceding specimen, and has been described as an example of the earliest and best work of the founder of the Banko factory.

It bears the same mark as the last specimen.

Diameter $6\frac{1}{4}$ in.

816. A covered vessel (*futamono*), of faïence. The body is ornamented with clouds in relief, and the handle of the cover is a pine cone (*matsukasa*). The interior surfaces are covered with opaque white glaze and the exterior with a blueish green glaze, very evenly and perfectly applied; the glazes are slightly crackled.

This piece has been identified as a very good example of the work of the Banko factory about 1765 to 1780.

It bears an impressed mark which is illegible, but is probably the mark BANKO. *Length* $6\frac{1}{4}$ in.

817. A perfume box (*kooire*), of faïence, and covered with glazes of the same character, the work of Mori Yusetu, who, in 1831, re-established the Banko factory which had been closed from 1785.

It is fashioned in the form of the clam (*hamaguri*) shell, a shell which was used in the game of *kaiawase*, which was played at the Court of the MIKADO, and by the nobles. A large number of shells, the interiors of which were decorated in brilliant colours and gold with Court scenes, being thrown together promiscuously, would be selected by the players, and whoever succeeded in securing the largest number of natural pairs would win the game.

This specimen is rendered additionally interesting by the presence of the Imperial crests, which are rendered in relief in white enamel, outlined with black, the *kiku* crest

upon the lower shell, and the *kiku* and *kiri* upon the upper one, as shown below :



It also bears the following impressed mark :

YUSETSU, the name of the maker.



Length $3\frac{3}{4}$ in., breadth $2\frac{7}{8}$ in.

818. A perfume burner (*koro*), of soft brown pottery, glazed; discoloured by age and use.

The body is supported on the figures of three children, it has three handles—lion's heads with rings—and the cover is surmounted with a lion (*shishi*).

Illustrated in *Keramic Art of Japan*, folio edition, plate XXIV.

It bears the following impressed marks. The upper seal is the Banko stamp, old style ;

And the lower seal reads : NIP-PON, YU-SETSU.
Banko ware, Yusetsu (the maker), Japan.



Height $6\frac{1}{2}$ in.

819. Covered dish (*futatsukinohachi*).

This specimen has been identified as one of the earliest examples of the choicest ware made at the Banko factory after its re-establishment by Yusetsu.

It is of the intensely hard stoneware which has been the characteristic material of the Banko factory since its re-establishment, and in this example it is the dark brown ware, carefully potted and perfectly vitrified, which is associated with the earliest and best productions of the kiln.

The interior surfaces are covered with opaque white glaze, but the exterior is left unglazed, and it is decorated with branches of *oumai* executed in raised enamels, the branches in blue, and the blossoms in blue and white. *Diameter 9 in.*

820. Small teapot (*kibisho*), of dark brown pottery.

This example, made by Mori Yusetu, of Yokkaichi, illustrates in itself all the most marked characteristics of Banko ware. It is of very thin and tough pottery, unglazed, showing the marks of the fingers of the potter, and most carefully manipulated and vitrified.

It is ornamented with fifteen impressed stamps, which are shown below; the body and cover are fluted, and the handle is modelled like bamboo.

MORI UJI.
The Mori family.



SENSHU. *A thousand*
and autumns.



SENSHU.



BANKO. *For ever.*



BANKO FUYEKI.
For ever. Unchanging.



BANKO.



SENSHU. FUYEKI.
A thousand autumns.
Unchanging.



SAI-YAKU. FUYEKI. The expression Saiyaku Fuyeki refers to the unvarying character of the paste used in the manufacture of Banko ware.



BANKO.



SENSHU FUYEKI.



GAN-TO SAN-
ZIN. *Ganto San-
zin*, the name of
the artist.



YO-FU-KEN SHIU-
JIN TSUKURU. *Made by
the master of the Yofu
factory.*



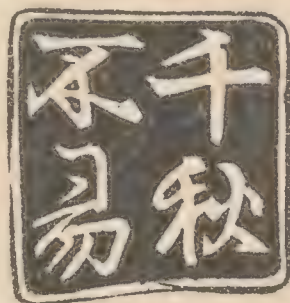
NIP-PON, YU-
SETSU. *Yusetsu* (the
maker), *Japan*.



BAN-KO. YO-
FU-KEN. SEN-SHU.
*Banko ware. Yo-
fu factory. A
thousand autumns.*



SENSHU.
FUYEKI.



Illustrated in *Keramic Art of Japan*, folio edition, plate XXV. Height $2\frac{3}{4}$ in.

821. Small teapot (*kibisho*), of similar ware, but of buff pottery, and covered with drab glaze.

It bears twelve of the stamps found on the preceding specimen, and is also the work of the Mori family. Height $2\frac{3}{4}$ in.

822. Small teapot (*kibisho*) of fine brown pottery, unglazed. It is decorated with branches of bamboo (*take*), pine tree (*matsu*), and plum tree (*oumai*), in relief.

This piece is not marked, but its exquisite workmanship and general character make it probable that it is the work of Mori Yusetsu.

Illustrated in *Keramic Art of Japan*, folio edition, plate XXIV. Height 3 in.

823. Small teapot (*kibisho*), of thin drab unglazed pottery, with panels of white. The latter are transparent and are decorated with simple designs in enamel colours. The body is ornamented with a floral design in gold.

It bears the following impressed marks:

The upper seal is the Banko stamp, old style.

The lower seal reads: NIP-PON, YU-SETSU.

Banko ware, Yusetu (the maker), Japan.



Illustrated in *Keramic Art of Japan*, folio edition, plate XXV. Height $2\frac{7}{8}$ in.

824. Small teapot (*kibisho*), of fine light grey pottery, unglazed.

The handle is perforated with a pattern formed of two *kiku* flowers, and the body is decorated with an *oumai* tree executed in washes and enamel colours.

Impressed marks:

The upper mark is the Banko seal, and the lower one reads: NIPPON, YUSETSU.

Height $2\frac{3}{4}$ in.



825. Small teapot (*kibisho*), of thin drab pottery, showing the finger marks of the potter. It is ornamented with a spray of *kiku* impressed, and the entire surface is gilded.

It bears the same marks as the preceding specimen. Height $2\frac{3}{4}$ in.

826. Small teapot (*kibisho*), of very thin white and brown pottery. An example of *mokume* ware, the surface being mottled in imitation of the grain of wood.

Marked like the specimens last described. Height $3\frac{3}{4}$ in.

827. Small teapot (*kibisho*), of dark brown pottery, unglazed. It is decorated in enamel colours with the subject of *Chikurin no Hichiken*.

This piece is marked the same as the three preceding specimens. Height $3\frac{1}{2}$ in.

828. Flower vase (*hanaike*), of extremely thin drab

pottery moulded by hand, and showing the marks of the potter's fingers. It is unglazed, and is decorated upon one side in Chinese ink and gold with a crab (*kani*); and upon the other with a sentence, probably a verse of poetry.

The following mark is engraved upon it:

DAI FU-SO-KOKU. SI-SUI, TO-SI, YEN-SO-SHA
SEISU. *Made by Yensosha, potter, of Sisui, Great
Japan.* FUSOKOKU is the scholastic name of
Japan.

大扶桑國
清水陶師
圓相舍製

Height 5½ in.

829. Bowl (*hachi*), of drab pottery, glazed.

It is decorated with diaper patterns executed in deep red, and with a garden scene showing a tent, and masses of chrysanthemum, and the mountain tea flower (*sazankuwa*); in the interior of the bowl is a branch of pomegranate (*jakuro*); these subjects are rendered in brilliant raised enamel colours.

Impressed mark:

BANKO.

Height 2¾ in., diameter 7¼ in.



830. Bowl (*hachi*), of similar ware and decoration. Upon one side are four bands of diaper patterns, executed in deep red, and upon the other a group of flowers in highly raised enamels, comprising peony (*botan*), chrysanthemum (*kiku*), and the *suisen*, a species of hyacinth.

This piece is marked the same as the preceding specimen.

Height 3½ in., diameter 6½ in.

831. Bowl (*hachi*), of similar ware.

The ornamentation of the exterior consists of four panels, divided by bands of diaper patterns; each panel is occupied by groups of boys engaged in games. In the interior is a branch of a peach (*momo*) tree.

This piece is not marked. *Height 3½ in., diameter 6¼ in.*

832. Small dish (*kozara*), in the form of a leaf. It is of buff pottery, covered with opaque white glaze. The decoration consists of a mountain rudely executed in blue and brown under the glaze, and vessels and water rendered in brown above the glaze.

There is also the following inscription painted in brown:

SEKI SUI TA SAN
IZU KEI UN YEN SUI
MUNASHI. *By the in-
crease of the verdure
another mountain ap-
pears. The clouds
being distant, the
water is clear. The
characters to the left
are BANKO.*

雲 出 他 積
遠 輕 山 翠
水 堂
萬 古

Diameter $5\frac{3}{8}$ in.

833. Dish (*sara*), of brown pottery, of the customary fine and dense texture. It is covered with thick opaque drab glaze, upon which the decoration is executed in bright enamel colours so thickly applied that the subjects appear in low relief.

The exterior is occupied by the *Chikurin no Hichiken*; and the interior with a landscape and two Ohara women, a subject often depicted by Japanese artists, referred to in the description of No. 561.

Illustrated in *Keramic Art of Japan*, folio edition, plate XXIV. *Diameter* $11\frac{1}{4}$ in.

834. Dish (*sara*), of similar ware and decoration.

The subjects employed in the decoration are: in the interior, a group of poets; and on the exterior, the Seven gods of Fortune. *Diameter* $10\frac{1}{2}$ in.

835. Tea jar (*chatsubo*), of similar pottery, but unglazed.

The body is decorated with a group of poets and poetesses, painted in the same highly raised enamel colours as those used in the two preceding pieces.

The colours employed in the decoration of the three pieces last described are, to the European eye, somewhat garish, and it would be supposed that they had been made for export; but this is not so, for they are said to illustrate a favourite and characteristic description of ware produced at the Banko factory before its productions were influenced by the demand from Western countries.

This specimen bears the impressed mark BANKO.

Height $9\frac{1}{2}$ in.

836 and 837. Pair of flower vases (*hanaike*), of *mokume* ware, glazed and decorated in highly raised enamel colours with *oumai*, *yuri*, *kiku*, and *kakitsubata*. Modern.

The following mark is painted in red:

HIAKU SAN-JIU NI BAN. Meaning Number 132.

百三十二番

Illustrated in *Keramic Art of Japan*, folio edition, plate XXIV. Height $8\frac{1}{4}$ in.

838 and 839. Pair of small cups used in drinking *sake* (*choku*), of grey pottery, covered with drab glaze, crackled.

They are decorated upon the glaze with the rose (*shobi*), chrysanthemum (*kiku*), and iris (*kakitsubata*), executed in highly raised enamel colours in precisely the same manner as the specimens last described. Modern.

Both cups bear the impressed mark BANKO, and the following inscription, painted in black, forms part of the decoration of one of them:

The characters to the left are KO-RO SAN-ZIN. *Koro Sanzin*, the maker's name. The others read: JO CHIU MATA ARI DEN YEN NO OMOMUKI. Meaning: *Even in the city there is some aspect of the country.*

Height $3\frac{3}{8}$ in.

趣 田 永 城
貴 老 山 人
園 有 中

840. Small teapot (*kibisho*), of very thin fine dark-brown pottery, unglazed; modelled by hand. An interesting specimen of this species of ware, the pieces of clay forming the upper and lower parts of the body being merely pinched together.

The BANKO seal and SENSU FUYEKI. *A thousand autumns. Unchanging.*

Height $2\frac{3}{4}$ in.



841. Small teapot (*kibisho*), of thin light brown pottery, rough and unglazed. The surface is fluted and decorated with leaves in white porcelain inlaid. Modern.

Impressed mark:

The BANKO seal.

Height $3\frac{1}{8}$ in.



842. Small teapot (*kibisho*), of porcelain, decorated in colours with a landscape under a green glaze. Modern.

Impressed mark: same as that of the preceding specimen.

Height $2\frac{3}{4}$ in.

843. Small teapot (*kibisho*), of very thin white ware of a porcelain character, unglazed. Decorated in low-toned colours with a man seated beside a *hibachi* drinking tea. Modern.

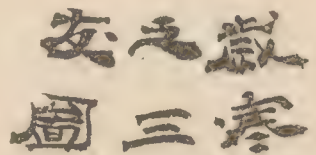
Impressed mark: the BANKO seal.

Height $2\frac{1}{4}$ in.

844. Small teapot (*kibisho*), of similar ware, and marked with the same stamp. It is decorated in low-toned colours with a miniature garden, containing the three trees—pine, bamboo, and plum, the *sho-chiku-bai*, signifying Good Fortune. Modern.

This piece bears the impressed BANKO seal, and the following inscription in black:

SAI KAN NO SAN U NO DZU. *A sketch of the three friends of winter, referring to the subject named above.*



Height 2¼ in.

845. Small teapot (*kibisho*), of *mokume* ware, brown and white; the handle is modelled in imitation of bamboo. Modern. *Height 2¼ in.*

846. Small teapot (*kibisho*), of fine thin light brown pottery; the surface is uneven, having been partially potted by hand. It is covered with burnished gold, upon which groups of cranes are painted in highly raised enamel colours.

Impressed marks:

The BANKO seal. GAN-TO SAN-ZIN. *Ganto Sanzin*, the maker.



Illustrated in *Keramic Art of Japan*, folio edition, plate XXV. *Height 2½ in.*

847. Small teapot (*kibisho*), of light brown pottery covered with speckled glaze splashed with green.

It is decorated, over the glaze, in coloured enamels, with men engaged in tilling a field.

Marked the same as the preceding piece. Modern. *Height 2½ in.*

848. Small teapot (*kibisho*), of dark brown pottery, unglazed. One side of the pot is of white biscuit, sur-

rounded by a border of pomegranate leaves and fruit.
Modern.

Impressed mark:

NIP-PON, BAN-KO. *Banko, Japan.*

Height 3 in.



849. Small teapot (*kibisho*), of thin white pottery, or semi-porcelain, glazed, and ornamented with a representation of Fusi-yama with pilgrims preparing to ascend it.

It bears the impressed mark of BANKO and the following:

SAI-YAKU FU-YEKI. The expression *Saiyaku Fuyeki* refers to the unvarying character of the paste used in the manufacture of this thin and tough ware.

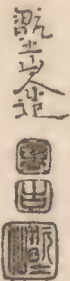
Height 3 $\frac{3}{8}$ in.



850. Small teapot (*kibisho*). A very interesting specimen of the thin Banko ware.

The material is light grey pottery of extremely fine texture, carefully potted and, in some parts, having the marks of the fingers. It is entirely devoid of ornament but the body is entirely covered with stanzas of poetry, the characters being engraved with perfect exactitude, and the following inscription is likewise engraved:

GAN-TO SAN-ZIN TSUKURU. *Made by Ganto Sanzin.* The two small marks are BANKO, and the large one is Ganto Sanzin's seal.



Illustrated in *Keramic Art of Japan*, folio edition, plate XXV. *Height 2 $\frac{1}{2}$ in.*

851. Tea cup (*chawan*), of brown pottery.

It is modelled in the shape of a lotus seed, and the exterior has the rough appearance of the husk of the seed,

whilst the interior is glazed white. A Japanese connoisseur states that this piece was made by the potter for his own amusement. *Diameter* $3\frac{1}{2}$ in.

852. Small teapot (*kibisho*), of thin dark brown pottery, moulded by hand.

It is decorated upon the unglazed surface in raised enamel colours, gold being slightly introduced, with a view of Fusiyama in the distance, and a noble upon horseback, with attendants, in the foreground, illustrating the legend of the dissolute courtier Narihira going down to the East, which is referred to in the description of No. 350.

Illustrated in *Keramic Art of Japan*, folio edition, plate XXIV. *Height* $3\frac{7}{8}$ in.

853. Dish (*sara*), of *mokume* ware; drab pottery mottled with brown, glazed, and decorated in raised enamels with cranes in flight.

Marked with the Banko stamp. Modern. *Diameter* $7\frac{3}{8}$ in.

854. Tea cup (*chawan*), of brown pottery.

The exterior is unglazed, and is decorated with a spray of *kiku* rendered in enamel colours. The interior is covered with opaque white glaze.

Marked with the impressed BANKO stamp. Modern. *Height* $2\frac{1}{2}$ in.

855. Cake dish (*kwashibachi*), of *mokume* ware.

Of light grey pottery mottled with grey of a darker shade, and glazed. It is ornamented with a lobster (*yebi*), rendered in red and white raised enamels, upon a bed of reeds which are painted in green and gold.

This piece bears the following rendering of the BANKO stamp:

Modern. *Diameter* $6\frac{7}{8}$ in.



856. Small teapot (*kibisho*), of porcelain ornamented

with designs in silver upon a brown ground, in imitation of inlaid bronze. Modern. *Height 2 in.*

857. Small teapot (*kibisho*), of brown pottery with a rough surface, in imitation of the cast iron kettles which are held in such great favour in Japan. Modern. *Height 2½ in.*

858. Small teapot (*kibisho*), of hexagonal form. Of buff pottery, unglazed, with a surface like split bamboo. Modern. *Height 3 in.*

859. Tea cup (*chawan*), of semi-porcelain, unglazed. Decorated with a spray of *kiku* executed in raised enamels.

This piece is interesting because it bears the character BANKO painted, a very unusual method of marking the ware.

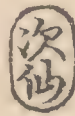
Modern. *Diameter 2½ in.*



860. Small teapot (*kibisho*), of drab pottery, unglazed. On one side a rude flower is painted in raised enamel colours. Modern. *Diameter 4 in.*

861. Teapot (*dobin*), of grey pottery, shaped as if formed of folded paper, unglazed. It is decorated in enamel colours with the *kikiyo*, *hagi*, *ominameshi*, *susuki*, *yomena*, and *karakaya*.

Stamped with the words NIPPON, BANKO, and the name of the maker—JISEN.



Modern. *Height 5 in.*

862. Flower vase (*hanaike*), of brown pottery of fine and dense texture. Decorated in garish enamel colours with cranes and pine trees upon an opaque glaze. An example of common modern ware made about 1870. *Height 14 in.*

BIZEN.

863. Perfume burner (*koro*), of brown stoneware, covered with a dull mottled glaze. It is in the form of a gourd over which a horse is jumping.

Ancient Imbe ware; considered by Japanese connoisseurs to be of unusually fine quality.

The mark of the maker is incised:



Illustrated in *Keramic Art of Japan*, folio edition, plate L, and octavo edition, plate XXI.

Height $10\frac{1}{2}$ in.

864. Long-necked bottle, used in presenting *sake* to the *kami* (*omikitsubo*).

This is another example of ancient Imbe ware. It is of fine brown stoneware of a reddish tinge, and is partially glazed. It has been very carefully potted.

Height 10 in.

865. Perfume burner (*koro*), of extremely dense brown stoneware covered with dark glaze.

It represents Hotei seated upon his sack, which forms a receptacle for the perfume, the fumes of which find their

way through the mouth of the figure. Probably 14th century.

Incised mark:

SAN, the mark of the maker.

Length 8 in.



866. An incense box (*kogo*), of reddish-brown stoneware covered with light and dark brown glazes.

It is in the form of a circular box clasped by a fox. *Ko-Bizen* ware, made in the year period of Tensho, 1573 to 1591. Diameter $2\frac{1}{4}$ in.

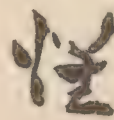
867. Hanging flower vase (*kake hanaike*), of brown clay of a coarser and more porous character than the specimens previously described. It is rudely fashioned in the form of a gourd, and partially covered with a reddish glaze. It is furnished with a copper ring for suspension.

An early example of Hitasuki ware, dating from the year period of Tensho, 1573 to 1591.

Upon the side the name and title of its former possessor are painted:

Shojio, the name, and *Dainagon*, the title, that of one of the high officers of the Court of the MIKADO.

Height $4\frac{3}{4}$ in.



868. Vessel for holding *kosen*, a mixture of the plant *shiso* and parched rice, used as a substitute for tea. It is a small jar of circular form, of very dense brown stoneware, carefully potted and covered with a fine brown glaze very evenly applied.

Migakite ware, made in the year period of Tensho, 1573 to 1591. Diameter $2\frac{5}{8}$ in.

This and the two preceding examples were presented to the Collector as typical examples of the varieties named, having been selected by experts in Tokio for that purpose.

869. Ornament (*okimono*), of very dark brown stoneware, glazed.

A figure of Daikoku seated upon two large bags of rice; the hammer, originally in his right hand, with which he would strike the bags, has been broken off, but the expression of good humour upon his face shows that he is in the mood to grant whatever demands his votaries may make upon his generosity. Ancient ware.

Illustrated in *Keramic Art of Japan*, folio edition, plate LI; octavo edition, plate XXXI.

Height $13\frac{1}{4}$ in.

870. Ornament (*okimono*), of brown stoneware, glazed. A figure of Girogin accompanied by a stag, one of his attributes.

Illustrated in *Keramic Art of Japan*, folio edition, plate LI; octavo edition, plate XXXII.

Height $9\frac{1}{2}$ in.

871. Ornament (*okimono*), of reddish brown stoneware covered with thin glaze. Another representation of Girogin, who is here shown in a recumbent position with an enormous bag of rice resting upon his stomach. Probably comparatively modern ware.

Illustrated in *Keramic Art of Japan*, folio edition, plate L; octavo edition, plate XXXI. Height $7\frac{1}{4}$ in.

872. Cake dish (*kwashibachi*), of fine brown stoneware, glazed. It is modelled in the form of the fruit *kuerbis*; the sides are cut away and the interior scooped out, thus forming the dish. Probably 18th century.

The following mark is stamped:

The seal of the maker.

Height $6\frac{1}{2}$ in., length 10 in.



873. Small dish (*kozara*), of reddish-brown stoneware. The interior is painted a dark lustrous green and ornamented with a *Kara-shishi* in relief, and the border is divided into

eight compartments, in each of which is a Chinese character, and the surface is curiously spotted with drops of white glaze.

Experts state that painted Bizen ware of this description is very rare. *Diameter* $6\frac{1}{4}$ in.

874. Perfume burner (*koro*), of light brown stoneware, covered with bright glaze. A cock and hen resting upon a rock over which climbs a vine; the texture of the ware is unusually fine, and the group is beautifully modelled.

Height $11\frac{1}{2}$ in.

875. Sake bottle (*sakatsubo*), of brown stoneware, covered with dull glaze. The decoration, which is incised, consists of a fret border round the neck and floral designs upon the body. 19th century. *Height* $6\frac{3}{4}$ in.

876. An ornament (*okimono*), of light brown stoneware, glazed. A crane upon a rock. Imbe ware; 18th century.

Incised mark:



CHO, the name of the maker.

Illustrated in *Keramic Art of Japan*, folio edition, plate L; octavo edition, plate XXXI.

Height $9\frac{1}{4}$ in.

877. Perfume burner (*koro*), of dark brown stoneware, glazed. Two *Kara-shishi* fighting; the group is carefully modelled. It probably dates from the early part of the 18th century.

Illustrated in *Keramic Art of Japan*, folio edition, plate L; octavo edition, plate XXXI.

Height $7\frac{3}{4}$ in.

878. Hanging flower vase (*ikebanasashi*), of brown stoneware of rather coarse texture, glazed. It is in the form

of the fish *tai*, with the god Yebis riding upon its back. Length 7 in.

879. An ornament (*okimono*), of rather coarse reddish-brown stoneware, partially covered with dark brown glaze, the face and hands being left unglazed. It represents a Buddhist *sennin*.

Illustrated in *Keramic Art of Japan*, folio edition, plate L; octavo edition, plate XXXI. Height $9\frac{1}{4}$ in.

880. An ornament (*okimono*). Modern Bizen ware; the stoneware is of a lighter brown and coarser texture than that employed in the old works, and these defects become more apparent after the glaze is applied. This piece represents the god Girojin holding a *makimono*.

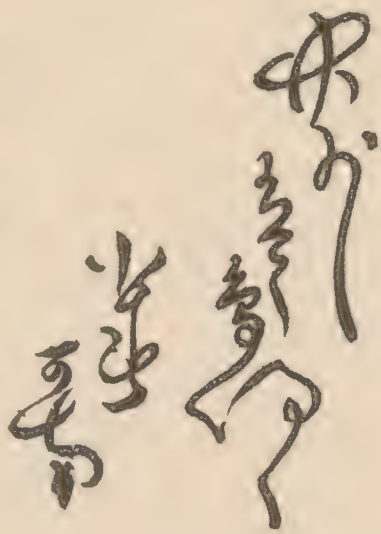
Illustrated in *Keramic Art of Japan*, folio edition, plate L; octavo edition, plate XXXI.

881. Sake bottle (*sakatsubo*), of red stoneware, partially glazed. A modern copy of the older work, No. 875, and decorated in precisely the same manner.

The following inscription is scratched upon one side of the bottle:

A Japanese ode; the characters are *Hira-kana* and Chinese. TAKE SUKOSHI ARITE TORI NAKU KOHARU KANA. *It is in the month of mild October that the birds, with their gentle, yet sweet, song, visit the few bamboos that remain sadly here and there.*

Height $8\frac{3}{8}$ in.



CHIKUZEN.

882. A kettle for sake (*choshi*).

Of dark grey stoneware of close texture. The surface is ornamented with a Chinese subject, two philosophers with attendants under a pine tree, impressed or engraved and covered with a bright metallic glaze of brown and greyish-green.

An example of *Ko-Takatori* ware, made at the kiln of Sobaramura, in the province of Chikuzen, between 1596 and 1644 A.D., these years covering the period when the ware so-named was produced.

Length $7\frac{1}{2}$ in.

883. A tea jar (*chaire*), of light brown stoneware, covered with bright glazes.

This is considered by Japanese experts to be an excellent specimen of *Ko-Takatori* ware of the same date as the preceding example. It has an ivory cover, and is enclosed in a bag of silk brocade. *Height* 3 in.

884. A tea jar (*chaire*), of grey stoneware of fine texture, partially covered with brown glaze, slightly splashed with black. A very carefully potted specimen, and remarkable for what Japanese connoisseurs consider the splendid rendering of the *itogui* mark upon the bottom of the jar.

This piece is 17th century *Ko-Takatori*; it has cover and bag, like the example last described.

Height 3 in.

885. Flower pot (*hanaike*), of brown stoneware, covered with opaque drab glaze. It is modelled in the form of two broken pieces of bamboo, round which a large dragon is coiled. *Ko-Takatori* ware, dating from the earlier years of the 17th century.

Illustrated in *Keramic Art of Japan*, folio edition, plate L. Height 19 in.

886. Flower vase (*hanaike*), of brown stoneware, glazed. Of oval form, with diamond-shaped neck, and ornamented with the following characters in low relief:



The meaning of these characters is not clear; they may be ornaments or they may be the marks of the maker.

The following mark is engraved at the foot of the vase:



KI, the name of the maker.

Takatori ware, probably 17th century. Height 5 $\frac{3}{8}$ in.

887. An *okimono*, probably used as a *koro*, in the form of Daikoku. Of light brown stoneware, covered with white, green, and brown splashed glaze.

The colour of the stoneware is lighter than that of the preceding specimens, and it is of more recent date; such ware is called Yenshiu *Takatori*, being named after a noted *chajin*.

Illustrated in *Keramic Art of Japan*, folio edition, plate LI. Height 7 $\frac{1}{4}$ in.

888. An ornament (*okimono*), probably a perfume burner, in the form of a lion. Of drab stoneware, covered with bright glaze, crackled. *Height 9 in.*

889. An ornament (*okimono*), of similar ware and glaze. It represents Sato Norikiyo, a warrior of the time of Yoritomo, who afterwards became a Buddhist priest and a poet of great distinction and assumed the name of Saigio; he wandered about the country singing his compositions, and in this example he is shown seated by the roadside leaning upon his hat, with a frog at his feet. *Height 8½ in.*



HOTEI JIOBA NO DZU.

Sketch of Hotei riding on an Ass.

NAGATO.

890. A perfume burner (*koro*), in the form of a Chinese fishing boat upon a stream.

An interesting example of *Ko-Hagi* ware, that is, of the old ware made at the kiln of Hagi, in the province of Nagato, prior to the year 1644. This specimen dates from the 16th century.

It is of stoneware covered with light grey glaze of the same character as that employed upon the Shino ware made in Owari, and, like that, unevenly crackled. A single figure is seated upon the deck. The decoration under the glaze is executed in black, and consists of a lozenge-pattern upon the deck and cover of the hatchway, and of sprays of the *omodaka*, an aquatic plant, upon the sides of the boat, indicating the banks of the stream upon which it is floating.

Length $7\frac{1}{2}$ in., *height* $3\frac{3}{4}$ in.

891. Small dish (*kozara*), of oblong form. Another example of *Ko-Hagi* ware. It is of light brown pottery covered with bright glaze; a star and some rude spray-like ornaments are drawn in faint blue and black.

Illustrated in *Keramic Art of Japan*, folio edition, plate XXV; octavo edition, plate XXX.

Length $6\frac{1}{4}$ in.

892. A perfume burner (*chojiburo*), of *Ko-Hagi* ware.

Of light grey pottery of fine grain and hard texture; it is covered with bright glaze, which is crackled.

The original decoration consisted of horizontal bands,

quaint rosettes, and other ornamental forms, engraved in the clay and filled in with clay, in which state it left the Hagi kiln. Subsequently, the designs were painted over in red, buff, blue, and gold, at Kioto. In the first instance this specimen was classified as Kioto ware, and was so illustrated in *Keramic Art of Japan*, folio edition, plate XLI. Height $8\frac{3}{4}$ in.

893. A tea bowl (*chawan*).

A specimen of Matsumoto Hagi ware, having been made at the Matsumoto factory after the style of Hagi ware. This example was presented to the Collector as a representative specimen dating from the year-period of Kwambun, 1661 to 1672.

It is of fine light grey pottery completely covered with a rather boldly crackled glaze and the rim at the foot is notched after the Korean fashion, a method introduced into this province by Rikei, a Korean potter who settled here early in the seventeenth century. Diameter $5\frac{5}{8}$ in.

894. A perfume burner (*koro*), in the shape of a figure of Girogin.

Of fine light grey pottery covered with bright light and dark mottled brown glazes.

This piece dates from the earlier years of the 18th century, and is an example of the figures made by order of the Prince of Nagato, at the Hagi kiln, for presentation to his friends. They were used as perfume burners, the fumes coming through the open mouth.

Illustrated in *Keramic Art of Japan*, folio edition, plate LI. Height 10 in.

895. Flower vase (*hanaike*), of grey pottery covered with grey crackled glaze.

It is decorated upon the glaze with bold conventionalized floral sprays and ornamental borders, executed in red, green, and cold blue. Height 12 in.

896. Flower vase (*hanaike*), of stoneware.

It is modelled in the form of a gourd (*hiyotan*), round the centre of which a cord with tassels is tied; the upper part is covered with opaque white glaze, crackled, and the lower with dark brown glaze.

Illustrated in *Keramic Art of Japan*, folio edition, plate XXV. Height 11 in.

897 and 898. Pair of covered bowls (*futamono*), of very rough pottery partially covered with opaque white glaze splashed with green.

The interiors of the bowls are decorated with badgers (*tanuki*), and the exteriors with grasses; the covers are modelled in imitation of the thatched roof of a cottage.

Impressed mark:

The seal of the maker, which is undecipherable.

Height $3\frac{1}{2}$ in.



A KWANNON.

AWAJI.

899. A dish (*sara*), of circular form.

An example of early ware, known as Mimpei ware, but made about the second half of the 18th century in the style afterwards adopted by Mimpei.

It is of fine buff faïence, carefully potted, and glazed in the centre with yellowish-green, and the borders with dark green; the decoration is rendered in relief, and consists of a border containing eight compartments filled with various diaper patterns, and the *ho-ho*, and a bird with a group of *botan* in the centre.

This, and the three succeeding pieces, are examples of the ware made after the style of Cochin China pottery, which has come to be known as Mimpei ware in Japan, as explained in the account of the Awaji kiln. *Diameter* $10\frac{1}{2}$ in.

900. A water pot (*midzusashi*), of similar faïence and glazes.

Around the foot of the vessel, and also around the upper part, are bands of diaper and other patterns, contained in each case in eight compartments. The pot fills from the bottom. *Height* 6 in.

901. A dish (*sara*), square with irregular edges. Of similar faïence to the preceding pieces.

It is decorated with a Chinese scene—a landscape and a castle upon the seashore, and a boat in which several

dignitaries are seated. This subject is rendered in slight relief in pale green, yellow, and brown glazes upon a yellow ground.

This also is a specimen of Mimpei ware.

$8\frac{1}{2}$ in. square.

902. A dish (*sara*), of similar-ware, in the shape of a leaf, decorated with foliage in relief. Probably modern; perhaps the work of the Awaji kiln. Length $6\frac{3}{4}$ in.

903. Jar for the use of smokers (*hibachi*). Of fine white faïence, covered with opaque waxy glaze slightly crackled, upon which Chinese domestic scenes are painted in bright enamel colours and gold; there is also a screen on which an extract from the Chinese classics is written.

This piece is an example of the faïence made by Kashiu Mimpei, the founder of the Awaji kiln, after the fashion of Satsuma ware; the decoration is the work of a Tokio artist. Diameter $5\frac{1}{4}$ in.

904. A dish (*sara*), of saucer form.

Hard faïence of very close texture, most carefully potted. The dish is completely covered on both sides with an exceedingly bright dark orange glaze, which is slightly crackled. It is decorated with a four-clawed dragon amidst clouds impressed upon the inner surface of the dish.

This piece is another example of the work of Kashiu Mimpei. Diameter $6\frac{1}{4}$ in.

905 and 906. Pair of flower vases (*hanaike*), of fine cream-coloured faïence, covered with a thin varnish, minutely crackled.

The decoration consists of two medallions upon each vase containing Court scenes, and of bands of conventional ornamentation, the whole being executed in bright enamels and gold with faultless accuracy, as may be seen by the plate, in which the work is represented in a very successful

manner. The most striking feature in these specimens is, however, the deep fringe work which hangs from the rim of the mouths. This is formed of numerous rings, lozenge-shaped links and pendants, all of which are of faïence, placed in position while in the plastic state and burnt with the vase; the difficulty of keeping all portions of the fringe detached and free to move has been skilfully overcome.

Illustrated in *Keramic Art of Japan*, plate XLIX, folio edition; plate XXIX, octavo edition.

Height $16\frac{1}{2}$ in.

907. Bowl for cakes (*kwashibachi*), of fine white faïence, completely covered with bright green glaze.

This and the succeeding examples are modern work, all of them having been made since 1872. *Diameter* $7\frac{1}{4}$ in.

908 and 909. Pair of dishes (*sara*), of similar faïence; one is covered with orange glaze and the other with green. They are both ornamented in relief with Chinese writings in characters of seal form. *Length* $5\frac{3}{4}$ in., and $6\frac{1}{4}$ in., respectively.

910. Dish (*sara*), of saucer form of similar faïence, covered with bright yellow glaze. It is ornamented with a dragon and clouds impressed. *Diameter* $5\frac{3}{4}$ in.

911. A pot for holding chopsticks upright (*yojitate*).

Of similar faïence, covered with brown, green, white, and yellow glazes in patches. *Height* $4\frac{1}{4}$ in.

912. A sake bottle (*kandotskuri*), of similar faïence, covered with yellow glaze. Decorated under the glaze with pine and plum trees rendered in brown, white, and green. *Height* $7\frac{1}{2}$ in.

913. Vessel in which sake cups are rinsed (*haisen*).

Of similar faïence and glaze. *Diameter* $4\frac{3}{4}$ in.

914. A pot for holding chopsticks upright (*yojitate*).
Of the same faïence and glaze. *Height 4 in.*

915 and 916. Pair of trays for holding chopsticks when lying flat (*yojisashi*). They are modelled in the shape of a pumpkin (*kabocha*) of which the upper half has been cut off lengthways. Of faïence, covered with green glaze.

Procured at the Vienna Exhibition of 1873. *Length $5\frac{3}{4}$ and $6\frac{1}{4}$ in. respectively.*

917. Dish (*sara*), of circular form. Of faïence covered with bright yellow glaze, very slightly crackled.

A Japanese expert informs the Collector that pieces of Awaji ware of so large a size as this example are rarely produced. *Diameter $11\frac{1}{4}$ in.*



SHIKA—A STAG.

O M I.

ZEZE WARE.

918. Tea jar (*chaire*), of brown stoneware, partially glazed.

Although this example is rudely potted and has a rough and uneven surface, it has been described by a Japanese connoisseur as "a very choice specimen of old Zeze ware, dating from the last quarter of the 16th century;" but the date should probably be not earlier than 1624, as another authority states that this factory was not established until the period of Kwanei, 1624-1643. It is preserved in a bag of silk brocade, and has an ivory cover. *Height* $3\frac{1}{2}$ in.

919. Tea jar (*chaire*), of light brown stoneware, covered with bright dark-brown glaze. It is modelled after the form of a *kiku* flower, and is considered to be a very curious work owing to the manner in which the design has been scooped out with some rude tool by the potter. Zeze ware of the 17th century. The *itoguri* mark appears upon this piece. *Height* $2\frac{3}{4}$ in.

SHIGARAKI WARE.

920. A tea bowl (*chawan*), of fine brown pottery with a rather rough surface which is slightly glazed both inside and out; over the rim of one side of the bowl a thick splash of white enamel, crackled, is folded as it were.

This and the succeeding specimen were sent to the Collector from Japan as typical specimens of *Ko-Shigaraki* ware made during the year period of Tensho, 1573 to 1591, for use in the ceremony of *chanoyu*.

Diameter $5\frac{1}{2}$ in.

921. A water jug (*midzusashi*); a jar of circular form with a lacquered cover. Of light grey pottery of coarse texture, very rudely potted and glazed. This piece is an example of Getaha ware, which at a rather later period became the staple production of the Shigaraki factory. *Height* $5\frac{1}{4}$ in., *diameter* $5\frac{7}{8}$ in.

922. Bowl (*hachi*). A shallow bowl of stoneware with foliated edges; it is covered with thick opaque white, buff, and brown glazes, crackled, over which are splashed green and white glazes.

This specimen has been described as a very good example of the ware made at the Shigaraki kiln, in the town of Nagano, during the opening years of the 18th century. *Diameter* $7\frac{3}{4}$ in.

923. Sake bottle (*kandotskuri*), of brown pottery partially covered with thick opaque white, drab, and brown glazes,

the former being decorated in blue with a tortoise (*kame*). Shigaraki ware; probably modern.

Illustrated in *Keramic Art of Japan*, folio edition, plate XXV. Height $6\frac{3}{8}$ in.

KOTO WARE.

924. An ornament (*okimono*); a figure of Hotei.

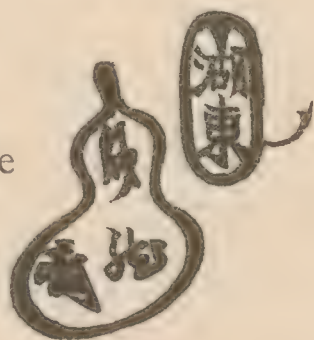
It is of buff faïence; the head, part of the body, the hands and feet are covered with a flesh-tinted glaze, and the robe, which partially covers the figure, is coated with brilliant emerald green.

An example of the ware made at the small kiln of Koto, now extinct, by order of the Prince of Omi. It is of considerable age.

The following marks are impressed:

KO-TO, HIO-NEN-SAI: *Hionensai*, the name of the maker, who lived at *Koto*.

Height 10 in.



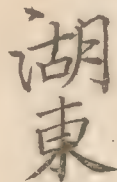
925. A flower vase (*hanaike*), in the form of a bucket for a draw-well (*tsurube*).

Of porcelain of fine quality and glaze, decorated in blue of various tints, under the glaze; with two bands, showing a flock of geese sporting in water beneath a willow tree (*yanagi*), and the other occupied with a five-clawed dragon and other Chinese forms. About 1800 A.D.

The mark is painted in blue:

Koto. *Koto*, the name of the kiln.

Height $5\frac{1}{2}$ in.



MINO.

926. *Sake* cup (*sakadzuki*), of large size. Of fine porcelain, made in Mino, and decorated in Tokio with a representation of a battle painted in brilliant enamel colours, washes and gold, over the glaze. Modern.

The following mark is painted in red over the glaze:

GETS-SHO. *Getssho*, the name of the painter.

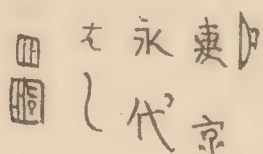


Diameter $7\frac{1}{2}$ in.

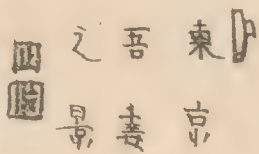
927. *Sake* bottle (*kandotskuri*), of Mino porcelain; at the foot and mouth of the bottle are bands of red lacquer, ornamented with waves and clouds in gold; the body is decorated with *matsu-ni-tsuru*—pine trees and cranes—painted over the glaze in ultramarine blue, no doubt executed in Tokio. *Height* $7\frac{1}{4}$ in.

928 to 930. Three *sake* cups (*sakadzuki*), of different sizes. Of Mino porcelain decorated in the interior with river scenes, painted at Shiba, a district in Tokio, in weak washes, over the glaze. The exteriors are covered with finely-split bamboo, this portion of the work being done in the province of Suruga. Modern.

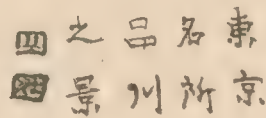
The views represented are thus described upon the cups—the inscriptions being painted in red and black:



928



929



930

No. 928. *View of the Yeidai Bridge, Tokio.*

No. 929. *View of Azuma Bridge, Tokio.*

No. 930. *View of Shinagawa, the famous place of Tokio.*

Diameter $3\frac{3}{4}$ in., 3 in., and $2\frac{1}{2}$ in. respectively.

931 and 932. Pair of *sake cups (sakadzuki)* of Mino porcelain, painted in Tokio with branches of the *oumai* in gold and ultramarine blue. Modern. *Diameter $4\frac{3}{4}$ in. and $4\frac{1}{8}$ in. respectively.*

933. *Sake cup (sakadzuki)* of Mino porcelain, decorated in Tokio with a fan-shaped medallion and fret border in gold and blue. Modern. *Diameter $4\frac{1}{8}$ in.*

934. *Sake bottle (kandotskuri)* of Mino porcelain, decorated in Tokio with two *koi* painted in red and black, and with gold dot work. Modern. *Height 7 in.*

935 and 936. Pair of *sake bottles (kandotskuri)* of Mino porcelain, painted in Tokio with racemes of wisteria (*fuji*) and swallows (*tsubakura*) in blue and gold. Modern.

SHINZAN. The name of the painter; the lower mark is his seal.

GOZAN. The name of the painter; the lower mark is his seal.

Height 7 in.



937. *Sake* cup (*sakadzuki*), of diminutive size; Mino porcelain, painted in Tokio. Modern. *Diameter* $1\frac{1}{4}$ in.

938. *Sake* cup (*sakadzuki*) of Mino porcelain, decorated in Tokio with a fishing boat in colours upon a gold ground. The mark of the maker is painted in blue, under the glaze, but it is illegible. Modern.

It also bears the signature of the painter:

SHUN-ZAN HITSUSU. *Painted by Shunzan*; the lower character is his seal.

春山
筆
下

Diameter $2\frac{3}{8}$ in.

939. *Sake* cup (*sakadzuki*) of Mino porcelain, decorated in Tokio with a fret border and landscape in ultramarine blue and gold. Modern.

The following inscription is painted in blue:

TO-KIO, MEI-SHO GOTEN-YAMA. *The famous place of Tokio, Gotenyama, the scene represented upon the cup.*

東京
名所
御殿
山

Diameter 3 in.

940. *Sake* bottle (*kandotskuri*) of Mino porcelain, painted in Tokio. The subject of the decoration is the *koi-no-takinobori*. It is painted over the glaze in gold and ultramarine blue, the latter being laid on thickly, and apparently vitrified at a low temperature. Modern. *Height* $7\frac{3}{8}$ in.

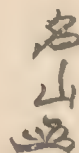
941 and 942. Pair of *sake* cups (*sakadzuki*) of Mino porcelain, painted in Tokio with floral sprays in blue. Modern.

The following inscriptions are painted in blue :

URESHIKI TAKU HIO. A Japanese phrase which cannot be translated into English.



MEI-ZAN. *Meizan*, the name of the painter; the lower mark is his seal.



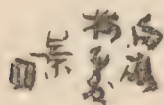
Specimen No. 941 is rendered interesting by having the mark of the maker, which is seldom found upon this ware, painted in blue under the glaze :

The mark of the maker.

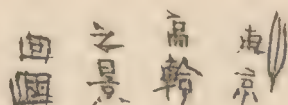
Diameter $2\frac{1}{2}$ in.



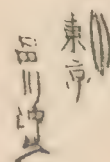
943 to 945. Three *sake* cups (*sakadzuki*), of modern Mino porcelain, painted in Tokio, with the views described in the following inscriptions which are painted upon the cups :



943.



944.



945.

No. 943. *View of the Plum Garden in Mukozima, Tokio.*

No. 944. *View of Takanawa, Tokio.*

No. 945. *View of Shinagawa Bay, Tokio.*

Diameter $3\frac{3}{4}$ in., $3\frac{1}{8}$ in., and $2\frac{5}{8}$ in. respectively.



THE IKARI.

IDZUMI.

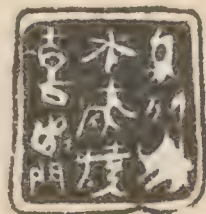
946. Dish (*sara*) of soft yellow pottery, glazed.

The exterior is modelled in imitation of a pumpkin (*kabocha*) fruit, and the leaf of the plant is represented in the interior of the dish.

An example of Minato ware made at Sakai, in the province of Idzumi.

The following mark is stamped upon the dish:

SEN-SHU, SAKAI, HONG MINATO YAKI, KICHI-YEMON. *Genuine Minato ware, made by Kichiyemon, Sakai, Senshu.*



Illustrated in *Keramic Art of Japan*, folio edition, plate XXV. Length 11 in., breadth $7\frac{3}{4}$ in.

947. A vessel for holding water used in writing (*midzuire*), in the form of an elephant (*zo*). Of Minato faïence, covered with bright green glaze, with yellow, white, and blue sparingly introduced. About 1820 A.D. Length $6\frac{1}{4}$ in.

948. A door of a lantern, of soft Minato faïence, pierced with a design of Persian character, perhaps based upon the form of a *tachibana* flower. It is covered with dull green glaze, and the engraved designs are filled in with gold. Height $7\frac{3}{8}$ in., breadth $5\frac{1}{2}$ in.

HARIMA.

949. A candlestick (*shokudai*) of Tozan ware.

It is of porcelain decorated with blue under the glaze, after the style employed by Hizen potters, and it very much resembles the productions of that province.

The candlestick is furnished with a hole for a pricket, and is in two stages; the lower one is decorated with groups of the *botan* and *kiku*, and the upper part with fringe and other borders.

This example dates from the year-period of Kwanyei, 1624 to 1643.

It bears the following mark painted in blue:

BAN-YO, TO-ZAN. *Tozan*, the name of the hill from which the clay was drawn. *Banyo*, one of the names of the province of Harima.

播
陽
東
山

Height 10½ in.

950. A dish (*sara*) of rough pottery, fashioned in the shape of two large leaves joined together, surmounted by a smaller one, probably originally used for holding various condiments.

It is rudely potted, and bears the impress of the fingers somewhat after the manner of Soma ware; it is covered with speckled brown glaze splashed with white and green.

Made at the village of Maiko, in the opening years of the present century. A small mark is impressed upon the bottom which is almost illegible, but it may be the name of the village. *Diameter* $7\frac{1}{2}$ in.

951. Flower vase (*hanaike*), of hard pottery, glazed.

The decoration consists of borders of conventional ornament at the foot and neck, and on the body two bold representations of the *ho-ho* amidst sprays of the *kiri* tree, the whole being executed in low-toned reds, greens, yellow, and black, with gold sparingly introduced. In addition to this, there is a large splash of *celadon* enamel run over the neck of the vase.

It has been difficult to fix the identity of this specimen; some have thought that it is the work of Rokubei, the Kyoto potter, about the middle of the last century, whilst others have associated it with various other kilns, but perhaps the opinion that it was made at the Akashi factory in this province, early in the present century, may be correct.

The following marks are impressed:

The left hand character is the word SEI, probably an abbreviation of the maker's name, and that to the right is his mark.



Height 16 in.



THE SHIPPO TSUNAGI NO WUCHIMI HANA-BISHI.

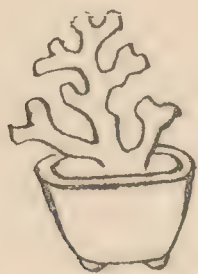
TAMBA.

952. A water jug (*midzusashi*), a circular vessel, made for use during the ceremony of *chanoyu*.

It is of common brown pottery partially covered with bright brown glaze, and without any attempt at artistic treatment.

This example was presented to the Collector as a specimen of the Tamba ware produced during the year-period of Kwanyei, 1624 to 1643. *Height* $4\frac{5}{8}$ in., *diameter* $5\frac{7}{8}$ in.

953. A bottle (*tokuri*), for holding *shochiu*, or alcohol; of brown pottery covered with a dull brown-black glaze. 17th century. *Height* 7 in.



THE SANGOJU.

TOTOMI.

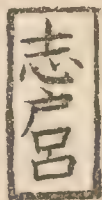
954. Tea bowl (*chawan*) of Shitoro ware, such as was used during the ceremony of the *chanoyu*.

It is of brown pottery very rudely formed by hand out of a strip of clay, the ends of which are folded over and secured by a rivet; the sides of the cup are indented, apparently by the finger and thumb; the interior and exterior surfaces are almost entirely, but very unevenly, covered with thick opaque grey glaze, and altogether the workmanship and glazing of this example, which was presented to the Collector by his friend Mr. Kato as a representative example of Shitoro ware, are of a very rude and primitive character. It was made in the year period of Keicho, 1596 to 1614.

It bears the following impressed mark:—

SHI-TO-RO. *Shitoro*, the name of the ware.

Diameter $4\frac{1}{4}$ in.



955. A tea jar (*chaire*) of brown stoneware, rudely potted, with two handles formed of strips of clay pinched by the fingers; it is partially covered with glaze. It has an ivory cover, and is enclosed in a bag as is usual with these objects. Made at the factory at Shitoro in the 17th century. This example lacks the exquisite finish and beautiful glaze which characterise works of the same class produced by the potters of Owari, Idzumo, Chikuzen, and other provinces. *Height* $2\frac{3}{4}$ in.

SETSU.

SANDA WARE.

956. Perfume burner (*koro*), in the form of a lion (*shishi*), of light brown stoneware, covered with celadon glaze. Early ware.

Illustrated in *Keramic Art of Japan*, folio edition, plate X. Height 7 in.

957. Flower vase (*hanaike*), of light brown stoneware, covered with celadon glaze; this piece has an outer skin which is reticulated. Early ware.

Height 9½ in.

958. Perfume burner (*koro*), in the form of a *shishi*, with one foot upon the *hoju-no-tama*, or sacred ball. The stoneware of this piece is dark brown, and the celadon glaze, which is of a drab tint, is very successfully applied.

Illustrated in *Keramic Art of Japan*, folio edition, plate X. Height 6 in.

959. Flower vase (*hanaike*), of gourd shape, ornamented with floral sprays in relief. Of light grey stoneware, covered with semi-transparent celadon glaze.

Height 7 in.

960. Perfume burner (*koro*), of similar ware and glaze

to the preceding specimen. It is modelled in the form of a *shishi*. Height $6\frac{1}{2}$ in.

961. A stand for a *sake* cup (*sakadzukidai*), in the form of a cart drawn by a boy. A pretty conceit cleverly carried out; the wheels of the cart are movable. Of semi-porcelain, covered with celadon glaze.

Illustrated in *Keramic Art of Japan*, folio edition, plate X. Length 6 in.

962. An ornament (*okimono*), in the form of a *shishi*; of light drab stoneware, covered with celadon glaze. Height $8\frac{5}{8}$ in.

963. An ornament (*okimono*), in the form of Girojin.

Of light brown stoneware; the garments and hat are covered with celadon glaze, the face and hands being left in biscuit.

This piece was purchased at the Vienna Exhibition of 1873.

Illustrated in *Keramic Art of Japan*, folio edition, plate X. Height $9\frac{1}{2}$ in.

964. Flower pot (*hanaike*), of light brown stoneware, on which bold foliage decoration and fret borders are impressed; it is covered with celadon glaze. Height $14\frac{5}{8}$ in., diameter $7\frac{1}{2}$ in.

965. Candlestick (*rosokutate*), of brown stoneware, covered with celadon glaze. It is ornamented with a dragon which is coiled around it, and painted in colours and gold.

Illustrated in *Keramic Art of Japan*, folio edition, plate X. Height 11 in.

966. A bowl (*hachi*), of brown stoneware, ornamented on both faces with floral designs in slight relief, and covered with celadon glaze. 18th century. Diameter $8\frac{1}{4}$ in.

OSAKA WARE.

967. Small dish (*kozara*), in the shape of a peach (*momo*). It is of rough yellow pottery, glazed and decorated with green and gold. This pottery is known as Kichiko ware, so called after the original maker, who resided at Osaka.

Impressed mark :

KICHIKO, the name of the maker.

Diameter $3\frac{1}{4}$ in.



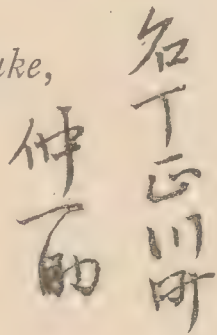
968. A *Takotsubo*, a pot which fishermen use in catching the cuttle fish (*tako*). This fish is very abundant at Kumasaki, near Osaka, and is caught by means of such jars as this, which, being anchored by a rope to the strand, are thrown into the sea, and when the tide goes down the fisherman easily secures the fish which has entangled itself by thrusting its tentacles into the jar.

It is of rough brown pottery, covered with green glaze, and it shows signs of usage, for it is partially covered with barnacles.

The name of the fisherman is rudely scored in bold characters in the clay, as shown in reduced form below, so that he may identify it amongst the jars thrown in by himself and his neighbours.

SHO-KAWA-MACHI, NAKA ICHI-SUKE. *Naka Ichisuke*,
the name of the fisherman, of *Shokawa Street*.

Height 12 in.



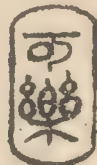
KOBE WARE.

969. Ornament (*okimono*); a statuette of one of the *rakan* modelled in brown clay by Karaku, an artist now living at Kobe, the foreign settlement in the vicinity of Hiogo. "Karaku," the Japanese friend who sent this specimen wrote, "was once a soldier, but gave up his warlike profession when he was shot through both thighs, and has since devoted himself to this most peaceful art; he uses no other tools than four little pieces of bamboo. His style is quite original."

Impressed mark:

KARAKU, the name of the maker.

Height 3 in.



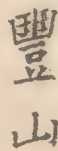
970 and 971. Pair of small flower vases (*hanaike*).

These are examples of Kyoto faïence decorated in Kobe. They were made by Taizan and painted by Hozan at the workshop of Mr. Ikeda, and are excellent specimens of the best modern work produced for shipment.

The painting is extremely minute; the pots have each borders of diaper ornamentation at the top and bottom, executed in gold and colours, and the bodies are occupied by representations of *Sai-no-kawara*, the Buddhist Hades, to which the souls of children go; so minute is the painting that about one hundred and sixty children are most carefully delineated upon each vase within a space measuring 2 by $3\frac{3}{4}$ inches; the children and the *Jizo*, the saints who watch over them, are painted in colours upon gold grounds with remarkable skill.

The name of the maker, TAIZAN, is impressed, and that of the painter is written in gold. HOZAN.

Height $3\frac{1}{2}$ in.



TOSA.

972. A tea bowl (*chawan*), of Odo ware. Of fine buff pottery, covered with glaze and decorated, under the glaze, with the following subjects outlined in black:—*tsuchi*, the hammer of Daikoku; *kagi*, the key of the godown, and the *choji*, the clove.

Made in the year period of Bunkwa, 1804 to 1817. The Odo factory has been extinct for a considerable time. Diameter 4 in.

IWASHIRO.

973. Small teapot (*kibisho*), of Aidzu ware, made in the province of Iwashiro.

It is of porcelain, decorated in blue and light reddish brown, with a cottage scene and verses of poetry. One of the earlier specimens of the ware, but the kiln was not commenced until 1868.

Mark painted in blue:

HOSEI-KEN TSUKURU. *Made by Hoseiken.*

Height $2\frac{1}{4}$ in.



974. Small teapot (*kibisho*), of Aidzu ware. Of porcelain, decorated in blue with a landscape. More recent ware. Mark painted in blue:

KA-ZAN UGO. A phrase: *The mountain after the Summer rain.*

雨
後
山

Height $3\frac{3}{4}$ in.

975. Sake cup (*sakadzuki*), of Aidzu porcelain, decorated in white upon a blue ground, with rabbits (*usagi*), and the Equisetum or scouring rush (*tokusa*). Ware made for export. Mark painted in blue:

RAKU-SEI, KU-KO. The name of the maker, *Kuko*, and of the place where he resided—*Rakusei*.

九
光
齋



RIO-GETSU PAINTING THE OUMAI.

IDZUMO.

976. A tea jar (*chaire*) of fine brown stoneware, covered with a rather dull glaze very evenly and perfectly applied.

This specimen was sent to the Collector from Japan with the remark that "it belonged to the first vassal of the Prince of Suwo; the glaze is of a very rare colour," and a Japanese connoisseur has since confirmed this opinion of its fine colour, and states that it dates from the 17th century.

It has an ivory cover, and is enclosed in a silken cover and a wooden case. *Height 3 in.*

977. A tea jar (*chaire*), of the same date as the preceding specimen.

It is of fine brown stoneware, partially covered with a mottled glaze. It has an ivory cover, and is enclosed in a bag. *Height 3½ in.*

978. Vessel in which *sake* cups are rinsed (*haisen*); it is customary when friends drink *sake* together to exchange the cups, which are rinsed in such a vessel as this when they are passed from one to another.

The object is of oblong form; it is of the fine buff clay used at the factory of Madsuye for the manufacture of the faïence known as Fujina ware; the glaze is also characteristic of that factory, being very bright and transparent, boldly and irregularly crackled. The decoration consists of some designs, the meaning of which is not

apparent, in black and a splash of green, both under the glaze.

This is an early specimen of the ware. *Length* $6\frac{3}{4}$ in.

979. A water pot (*midzusashi*) of the same fine buff faïence as the preceding example, and potted with the care and precision which is distinctive of most of the work of the Madsuye factory. Upon the lid and the upper part of the vessel a bright green splash is thrown, the lower portion being left its natural yellow colour; the whole is coloured with transparent varnish boldly crackled. Fujina ware.

The following mark is impressed on the bottom of the vessel:—

WUNSUI, the name of the maker.



Illustrated in *Keramic Art of Japan*, folio edition, plate XXV. *Height* $7\frac{1}{2}$ in.

980. Small dish (*kozara*) of Fujina ware. It is in the form of a leaf, and is painted in colours and gold, with a collection of insects; a style of decoration known as *chu-rui no-dzu*.

Impressed mark:

UN-KI. *Unki*, the name of the maker.

Length 7 in.



981. A tea cup (*chawan*) of light buff pottery, covered with thick opaque white glaze, upon which a band of butterflies is painted in green, red, blue, and gold. Identified by Mr. Hayashi as Idzumo ware made early in the present century for Prince Fumai of this province. *Diameter* $4\frac{3}{8}$ in.

982. A flower vase (*hanaike*) of buff pottery, covered with a crackled glaze. It is decorated with flowers, leaves and insects, in relief, rendered in blue, green, black and bright red enamel colours. Early 19th century. *Height* $15\frac{3}{4}$ in.

983. A saucer (*hachi*), of light grey pottery, covered with a drab glaze, slightly crackled. Decorated over the glaze with a branch of *oumai* thrown across the interior surface, and with floral groups in red and green upon the exterior. Middle of 19th century. *Diameter* 6 in.

984. Circular box, for holding the colouring matter used for stamping and sealing (*nikuchi*). Fujina faïence of exceedingly fine texture, careful finish, and bright glaze. The decoration is confined to a single branch of the chestnut (*kuri*) tree upon the lid; this is painted in green, grey, and brown upon the glaze.

Impressed mark:

WUN-SUI. *Wunsui*, the name of the maker.

Diameter $3\frac{1}{8}$ in.



985. A *sake* kettle (*choshi*) of Fujina ware, ornamented in weak colours and gold, upon the glaze, with the *takara-mono*.

Impressed mark:

WUNSUI, the name of the maker.

Height 8 in.



986. Perfume burner (*koro*) of buff faïence covered with dark brown glaze not crackled.

From the Vienna Exhibition of 1873. *Height* $6\frac{3}{4}$ in.

987. Fire box (*hibachi*) for the use of smokers. A model of a footwarmer (*ankura*), a square vessel for holding charcoal, with an aperture for the foot. Of buff faïence covered with a mottled brown glaze which is partially crackled. *Height* $5\frac{1}{2}$ in.



THE CHOJI.

SUWO.

988. A dish (*sara*) of fine buff pottery covered with an opaque grey glaze which is crackled with exceeding skill.

This piece is an example of one of the rarest kinds of Japanese pottery; it was made at the village of Tada in the province of Suwo, and was sent to the Collector by a Japanese friend. *Diameter* $6\frac{3}{8}$ in.

An interesting incident occurred to the writer in connection with this specimen when he had the gratification of showing his collection to Professor Morse, with whom he had not the pleasure of a previous acquaintance, on his way home from Japan to America. The Professor, after expressing his surprise at the great variety of pottery embraced in the collection, remarked that he did not notice any specimen of Tada ware, whereupon the Collector, drawing a letter from an adjacent cabinet, read to him as follows:—"My father sends for your acceptance a very old dish of Tada *yaki* which has been used in his family for generations. Professor Morse, of the Tokio University, has been in my province for two months looking for Tada ware—with what success I know not. Now-a-days, specimens of this ware are very scarce."



THE KOTOJI.

SURUGA.

989. Tea bowl (*chawan*), of Shiduoka ware. Of exceedingly fine faïence and very carefully potted; it is covered with drab glaze, evenly crackled, and is decorated with three representations of the Tokugawa crest, one rendered in green enamel and gold, another in blue enamel and gold, and the third in gold alone, all over the glaze.

An interesting example of the faïence made under the patronage of the Shogun Iyenori, who ruled from 1787 to 1837; this Shogun, like all the members of his line, spent much of his time at Shiduoka, the ancient home of his family, and, being a great patron of the Arts, invited celebrated potters to visit this place for the purpose of making *chawan* and other vessels, upon which he allowed the crest of his house to be placed. This specimen dates from about 1820. *Diameter* $4\frac{1}{8}$ in.

990 and 991. Two circular jars, with cover, enclosed in silken bags.

These also are specimens of Shiduoka ware; the faïence and glaze are similar to those in the piece last described, but the decoration is rather more elaborate, consisting of floral sprays executed in gold, red, blue, and green, with the crest, rendered in flat gold, repeated three times upon each jar.

Impressed mark:

KIN-KO-ZAN. *Kinkôzan*, the name of the maker, one of the most noted of the potters in the district of Awata at Kioto.

Height 3 in.



IWAKI.

992. Tea bowl (*chawan*) of Soma ware, made at the kiln of Nakamura, in the district of Iwaki.

An example of the earlier work of the ware which was made for use in the ceremony of *chanoyu*. It is of rough earthenware very rudely manipulated, the surface being left extremely uneven and in some parts showing the marks of the finger; it is covered with grey and green speckled glazes, and ornamented in relief with one of the crests of the Prince of Soma—a horse tethered to a stake—the only instance in which a quadruped is used as a cognizance in Japanese heraldry.

Illustrated in *Keramic Art of Japan*, plate XLVIII, folio edition. Height $3\frac{1}{4}$ in.

993. Tea bowl (*chawan*) of the same ware; it is covered with a lighter grey glaze speckled with brown.

It is ornamented in relief with the two crests of the Prince of Soma. Both the crests are shown in the drawing given below; the principal one is the horse, which is sometimes drawn alone, or, as here shown, tethered to stakes; and the subsidiary one, which consists of a central ball surrounded by eight smaller ones:



The following mark is impressed upon the bowl:

KANE-SIGE. *Kanesige* the name of the maker.



Illustrated in *Keramic Art of Japan*, folio edition, plate XLVIII. Diameter $3\frac{1}{2}$ in.

994. A water jar (*midzutsubo*), illustrating another of the eccentric methods of potting affected by the Soma artists.

The jar is of the same coarse earthenware as the preceding specimens; it is covered with bright grey glaze, which is splashed over with green, red, and brown; the sides are crushed in, so that the jar is of very irregular form, and the indentations thus made are occupied by *matsutake*, a kind of edible mushroom, which is executed in relief. Height 11 in.

995. A small bottle used for holding strong *sake* (*sakatsubo*).

This vessel is of much finer pottery than that generally used in Soma ware, and is covered with an opaque crackled cream-tinted glaze resembling that employed by Kyoto potters. The decoration consists of a sketchy representation of two bamboos painted in black under the glaze. Altogether, this specimen would have been classed amongst Kyoto wares had it not been placed in this section by a Japanese connoisseur. Height $2\frac{3}{8}$ in.

996. Teacup (*chawan*) of Soma pottery; the surface is very unevenly potted, and is covered with celadon glaze. A horse is painted in black in the interior.

On the bottom of the cup the following mark is impressed:

The mark of the maker.

Height $1\frac{7}{8}$ in.



997. A dish (*sara*) of fine Soma earthenware, with borders of twisted basket work, glazed; the centre of the dish has a rough unglazed surface, with a horse tied to a single stake upon it, modelled in relief and glazed.

The following mark is impressed:

SO-MA. *Soma*, the name of the ware.

6 inches square.



998. A *sake* bottle, used when offering *sake* to the *kami* (*omikitsubo*).

Of fine stoneware, in the form of a gourd (*hiyotan*); the neck is covered with bright black glaze, whilst the body is left unglazed, but is powdered with a small raised ornament in brown enamel.

Height $9\frac{3}{4}$ in.

999. A *sake* bottle, similar in all respects to the preceding example, but only $3\frac{3}{4}$ inches in height.

1000. Small teapot (*kibisho*) of pottery; similar ware to No. 996, but probably of more recent date. It is ornamented with *oumai* blossoms and a horse. Height $3\frac{3}{8}$ in.

1001. Tea bowl (*chawan*) of very coarse pottery. It is formed of two skins, the outer one pierced with crude leaf patterns. The exterior is covered with a thin varnish, and the interior is glazed brown, with a horse in celadon at the bottom. Modern ware. Diameter $3\frac{3}{8}$ in.

1002. Dish (*sara*) of rather fine light grey pottery, covered with pale green glaze slightly crackled. It is ornamented with conventional and floral designs, impressed and in relief, the leaves being executed in black under the glaze. Modern ware. 7 inches square.

YAMATO.

1003. A vessel for holding the water used in rubbing a stick of ink (*midzuire*); such vessels as this are used in *chanoyu*.

A specimen of Akahada ware made at Koriyama, in the province of Yamato; of light yellow faïence, covered with opaque glaze, very minutely crackled.

It is decorated in rather bright colours and gold upon the glaze, with a hanging flower basket (*hanakago*), and a table upon which is placed a bowl containing fish and weeds.

This example bears three marks, two painted in black and red, and one impressed:

AKA-HADA-YAMA. *Akahadayama*, the name of the factory. The seal is the mark of KISHIRO, the maker.

赤
膚
山



木
知
写



KI-SHIRO UTSUSU. *Kishiro copies*. The seal is his mark.

KI-YEN, SHIU-JIN. *The Master of the Kiyeu factory.* The seals are probably his marks, or those of the painter.



Height $6\frac{1}{8}$ in., *diameter* $5\frac{3}{8}$ in.

1004. A bottle (*tsubo*), of similar ware.

It is decorated with three medallions upon a ground of floral and other patterns painted in bright red; the medallions contain sketchily drawn landscapes, painted in low-toned colours.

The character of the decoration is very similar to that of Yedo Banko, indeed this specimen was classified as that ware by a Japanese expert, but the impressed mark, given below, proves that it is Akahada ware:

AKA-HADA-YAMA. *Akahadayama*, the name of the factory. The seal is the mark of KISHIRO, the maker.



Height $4\frac{3}{4}$ in.

1005. Tea bowl (*chawan*) of similar ware, decorated, under the glaze, with a lobster (*kuruma-yebi*) painted in brown.

It bears the same impressed mark as the preceding specimen. This piece was sent to the Collector from Japan as dating from the year-period Horeki, 1751 to 1763. *Diameter* $4\frac{3}{8}$ in.

HIGO.

YATSUSHIRO WARE.

1006. Flower vase (*hanaike*), made at the kiln of Shirno Toyohara, in the province of Higo.

It is of fine reddish-grey semi-porcelain, covered with bright grey glaze, under which delicate diapers and other ornaments are formed by the incised patterns being filled in with white clay, a method followed by the artists of this factory and also by the earlier Satsuma potters; it was in this state that the vase probably left the Higo factory, and the additional ornamentation of coiled dragons, *kirin*, scrollwork, and other designs, all of which are painted over the glaze in red and green enamel colours and gold, has since been added, most probably at Tokio.

The vase has a wide trumpet neck, of squared form, springing from a quaint four-lobed bulb, and on each side are looped handles.

The factory of Shirno Toyohara was established in the middle of the 17th century, and this specimen has been identified as one of its earliest works, and a rare example of a ware which Japanese connoisseurs rank amongst the choicest of the Ceramic productions of their country.

Illustrated in *Keramic Art of Japan*, folio edition, plate XXV, octavo edition, plate XXX.

Height 11½ in.

1007. A perfume burner (*chojiburo*) of similar ware, dating from the 17th century.

It has been subsequently decorated in Tokio with ornamentation of a severe geometrical character, disposed in bands and panels, executed in greens, red, and gold.

This example was originally classed as Kioto ware, and was illustrated as such in *Keramic Art of Japan*, folio edition, plate XLI. *Height* $8\frac{7}{8}$ in.

1008. A perfume burner (*chojiburo*) of similar ware, with inlaid patterns, and decorated with horizontal bands of ornamental designs executed in subdued colours.

Height 8 in.

1009. Ornament (*okimono*), in the form of a seated figure of a philosopher.

Two colours of clay are used in this piece; the head and hands of the figure are of cream colour, whilst the dense reddish-grey, usually found in Yatsushiro ware, is employed for the drapery, fan, and the *makimono* which the figure holds. The fan and *makimono* are inlaid with patterns in white clay. *Height* 9 in.

1010. Ornament (*okimono*), in the form of a *sennin* seated upon a fish which is shown rising from the waves.

It is of fine reddish-grey pottery covered with brown glazes of various shades, which have evidently been fired at a very high temperature, after the method employed by the Sobaramura potters in the glazing of Takatori ware. It does not bear any inlaid ornament.

This example dates from the earlier part of the 18th century, and is considered by Japanese experts to be a very good example of this class of ware.

Height $12\frac{1}{2}$ in.

1011. Flower pot (*hanaike*), of reddish-grey pottery covered with delicate grey glaze, crackled. It is ornamented with a fret border and two sprays of chrysanthemum (*kiku*) executed in inlaid white clay.

The following mark is impressed upon the bottom of the pot :

GEN, the name, or mark, of the maker.

Height 9 in., diameter $4\frac{3}{4}$ in.



1012. Ornament (*okimono*) ; a lion (*shishi*), vigorously modelled in light grey stoneware covered with bright drab glaze ; the interior is hollow and the mouth and eyes are open. It has probably been used as a perfume burner. The opinions of Japanese experts differ as to the classification of this and the succeeding example, some thinking them Owari or Tamba wares, but probably the classification here given is the correct one. *Height 14 in.*

1013. Ornament (*okimono*) ; of similar ware to the foregoing example. It is in the form of the *Shishidama*, a lion playing with a *tama* or sacred ball. Early 19th century. *Height 10 in.*

1014. A small teapot (*kibisho*) of modern Yatsushiro ware ; the clay is of the same character as that employed in the older works, and a somewhat similar drab glaze is used, but the inlaid work is more rudely done and the general effect is much inferior. This piece was procured at the Paris Exhibition of 1878.

The following mark is impressed upon it :

JI, the name of the maker.

Height 3 in.



THE TACHIBANA.

KII.

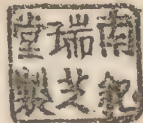
1015. Flower vase (*hanaike*).

This example has been described by many Japanese connoisseurs as being an unique and splendid example of the Ceramic Art of their country. It was made for the Prince of Kii at the Otokoyama kiln, in the province of Kishiu; this kiln is now extinct.

It is of fine light grey pottery of very close and hard texture; the vase has a plain rim at the foot, but otherwise is completely covered with leaves and flowers of the *botan* modelled in low relief, and it has two handles formed of the same in full relief; the entire vase is covered with celadon glaze of singular purity and most perfect manipulation. The mouth of the vase is gilded.

The following mark is impressed upon the bottom of the vase:

NAN-KI, ZUI-SI-DO SEISU. Made by Zuisido, Nanki. The latter is another name for the province of Kii.



Height $12\frac{5}{8}$ in., diameter of the body $7\frac{3}{4}$ in.

1016. An ornament (*okimono*); another example of the work of Zuisido in the form of two tortoises upon a rock. It is of celadon ware, but is much inferior in every respect to the preceding specimen.

Impressed mark:

ZUISI, one of the names of the maker.

Length $3\frac{1}{2}$ in.



1017. An ornament (*okimono*).

A figure of Hotei modelled in buff pottery; his garments, and the bag which he carries upon his back, are glazed with purple, yellow, and green, the body being left in biscuit. This piece has probably been used as a perfume burner.

Height 13 in.

1018. Luncheon box in tiers (*jiubako*), of white pottery, decorated with blue under the glaze.

The general tone of this piece shows that the Japanese artist worked after the style of some Dutch painter of Delft faïence; but whilst he faithfully followed the European colouring and style, the designs are purely Japanese in character. On one side of the *jiubako* are a snake and a tortoise, on another a dragon, on the third the *ho-ho*, and on the fourth a tiger.

The cover is ornamented with a representation of the Jiuni Shi, the twelve calendar or horary signs of the Zodiac, and by the Japanese equivalents for the words North, South, East, and West, rendered in European characters, which, however, are incorrectly written in three cases, the Japanese potter having evidently been unacquainted with the proper manner of rendering the Japanese words in Roman characters; for example *Kita*, meaning north, is written GITAI; *Higashi*, east, is given as FIGASHI; and *Nishi*, west, is written NISI. The following explanation of the Jiuni Shi is taken from *Japanese Marks and Seals*, where an account of the Zodiacal cycle and year periods will be found.

THE JIUNI SHI.

JAPANESE.	CHINESE.	YEAR OF THE—	THE MONTH, HOUR OF THE DAY, AND POINT OF THE COMPASS.		
<i>Ne</i>	<i>Shi</i>	Rat	November	12 Night	N
<i>Ushi</i>	<i>Chiu</i>	Ox	December	2 a.m.	NNE
<i>Tora</i>	<i>In</i>	Tiger	January	4 a.m.	ENE
<i>U</i>	<i>Bo</i>	Hare	February	6 a.m.	E
<i>Tatsu</i>	<i>Shin</i>	Dragon	March	8 a.m.	ESE
<i>Mi</i>	<i>Shi</i>	Snake	April	10 a.m.	SSE
<i>Muma</i>	<i>Go</i>	Horse	May	12 Morn.	S
<i>Hitsuji</i>	<i>Bi</i>	Sheep	June	2 p.m.	SSW
<i>Saru</i>	<i>Shin</i>	Monkey	July	4 p.m.	WSW
<i>Tori</i>	<i>Yu</i>	Cock	August	6 p.m.	W
<i>Inu</i>	<i>Jiutsu</i>	Dog	September	8 p.m.	WNW
<i>I</i>	<i>Gai</i>	Wild Boar	October	10 p.m.	NNW

This piece has been described by a Japanese expert as an interesting example, dating from the earlier years of the present century.

Height 8½ in., diameter 8 in.

1019. A deep dish (*hachi*) of light grey pottery, the texture of which is close and hard.

It is circular, and the border is modelled in the form of over-lapping leaves of the hollyock (*aoi*), the plant from which the badge of the Tokugawa family is derived. The vessel is entirely covered with purple glaze, and the upper belt of *aoi* leaves is splashed with blue enamel.

This is an early specimen of the splashed ware which has in recent years been produced in very large quantities for export to western countries, examples of which are catalogued under Nos. 1021 and 1022.

Impressed mark;

SAN-RAKU-YEN SEISU. *Made by Sanrakuyen.*



Illustrated in *Keramic Art of Japan*, folio edition, plate XXV. *Diameter 8⅜ in.*

1020. Flower vase (*hanaike*) of stoneware, covered with brown glaze, over which is irregularly splashed a grey glaze. From the Paris Exhibition of 1878. Height $6\frac{1}{4}$ in.

1021. A bottle (*tsubo*), of pottery splashed with turquoise upon purple glaze, crackled.

Modern ware made for export in imitation of Chinese splashed porcelain. Height $6\frac{1}{2}$ in.

1022. A long-necked bottle used in presenting *sake* to the *kami* (*omikitsubo*); of similar ware and date to the preceding specimen. Height $9\frac{1}{2}$ in.



NOMI-NO-SUKUNE

DIRECTING THE MEN OF THE CLAY-WORKERS' TRIBE TO MAKE IMAGES OF MEN, HORSES, AND VARIOUS THINGS. Page 12.



FROM A DRAWING BY HOKUSAI.

NOTES.

THE decoration of Japanese pottery has, perhaps more than that of any other of the art works of the country, afforded an opportunity for the illustration of the sentiments of the people, the subjects employed embracing not only the flowers, shrubs, and trees, for the beauty and dignity of which Japan is so justly celebrated, but there is also found upon these wares a record of many of the thoughts which have influenced their lives; the fabulous creatures associated with the Imperial House; the crests of the *daimio* and the *samurai*; the historic battles, and the portraits of the noble men and gentle women of ancient times whose deeds and virtues still thrill the hearts of their descendants; poetical associations of flowers and birds; their festivals, traditions and superstitions; views of the sacred mountain, and of the beautiful spots renowned for groves of the almost worshipped *omiai*, *sakura*, and *matsu*; the gods of fortune; the *takara-mono* and other ornamental forms instinct with meaning. These and many other customs, ideas, and associations, have afforded the painter subjects with which to beautify the objects fashioned by the potter, and at the same time have preserved fresh and green in the minds of their possessors sentiments and aspirations which have animated their forefathers for many generations.

Those who have studied the art of Japan and associated with her people may read these subjects as an open book, and find in them a constant source of pure and quaint delight, and it is the object of these Notes to give to others, to some slight extent, a key to the meaning of fancies, forms, and figures, which are at present meaningless to them.

THE TAKARA-MONO.

The *Takara-mono*, or Precious Things, are a collection of symbols in general use in Japan as emblems of health, wealth, comfort, safety, sweetness, harmony, luxury, and so forth. They are frequently employed in the decoration of pottery, lacquer, embroideries, and other art works, and appear to be as intimately associated with the everyday thoughts of the people as the Seven gods of Fortune are. Many of these forms are scattered through this volume as tailpieces of the chapters, but they are reproduced here for convenience of reference and for the purpose of explaining their significance.

The *Ikari*, or anchor, emblematical of safety and security.



The *Sangoju*, the precious coral, which is highly valued as an article of jewellery in Japan. It is emblematical of rarity.



The *Hojiu-no-tama*, a sacred ball or jewel, typical of the soul. It signifies the everlasting.

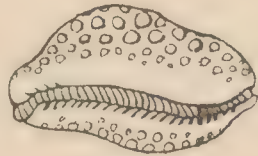


The *Shippo tsunagi no wuchimi hana-bishi*, which means a *hana-bishi* within a connected *shippo*; a favourite ornamental form very frequently used in the decoration of pottery, lacquer, bronzes, and other art works, either as a border, a field, or in masses detached or combined. It is a combination of the diamond-shaped figure *hana-bishi* and a flowing cloud, a form probably derived from the pearl, one of the *Shippo*, or Seven precious things, which are gold, silver, emerald, coral, agate, crystal, and pearl. The *hana-bishi* form is derived from the flower (*hana*) of the *Trapa Incisa*

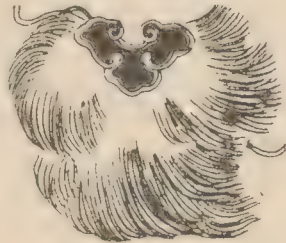


or water caltrops (*hishi*), which bears a nut having the shape of a prism, hence anything in the shape of a prism is called *hishi-gata*, or diamond-shaped.

The *Kai*, a shell, which in ancient times was used as money. The shell here shown is the *koyasugai*, a species of cowry. It signifies wealth.



The *Kakuremino*, which literally means a concealing rain-cloak. It is sometimes held to signify comfort, as being necessary to the farmer to protect him from the inclemency of the weather. It is also thought that the wearer of it is rendered invisible to the evil spirits which may be around him, and in this view it may signify protection from malevolent influences.



The *Zeni*, a copper or iron coin of small value. It signifies moderate wealth.



The *Makimono*, or rolls, the most ancient form of books. Emblematical of wisdom.



The *Tachibana*, a fruit of the orange tribe. Indicative of sweetness.



The *Tsuchi*, the hammer carried by Daikoku, the god of riches. If wielded diligently it produces wealth. Another view is that the hammer itself is filled with treasure, and that fortune follows upon the possession of it without the necessity for labour.



The *Uchiwa*, or, as it is sometimes called, the *Touchiwa*, a kind of fan which does not fold. In ancient times it was carried by military chieftains as an emblem of command. It is also thought that those who use it clear the atmosphere of whatever evil influences may endanger their safety.



The *Hagoromo*, a robe made of feathers, which is worn by the *Tennin*, the angels of the Buddhists. These imaginary beings are represented as beautiful women with wings, who enjoy perpetual youth and dwell in the Ever-green land engaged in music and singing.



The *Fundo*, or weight used by tradesmen in their business. It is symbolical of commerce.



The *Kotoji*, the bridges of the *koto*, the harp of Japan, over which the strings of the instrument are stretched. They signify harmony.



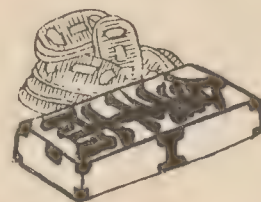
The *Kotsubo*, a jar in which money and other valuables may be buried. The jar contains the *sangoju*, *koban*, *tama*, and the *shippo* and *hana-bishi*. It is typical of security.



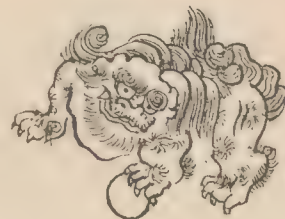
The *Tama*, a group of the sacred balls upon a *dai* or stand. This figure has the same significance as the *Hojiu-no-tama*—the soul, the everlasting.



The *Koban-ni-hako*, or *koban* in a chest. The *koban* is an ancient Japanese gold coin, worth one *riyo*, and the form shown in the drawing is known as *senriobako*—one thousand *riyo* in a chest, signifying plenty.



The *Shishidama*, a Chinese lion playing with a *tama* or sacred ball. The meaning of this association is not clear, but the symbol is one that is often illustrated in Chinese and Japanese art upon enamels and pottery, and in wood-carvings and bronze, and when the latter material is used the ball is sometimes of rock crystal.



The *Choji*, or clove. The clove is used in Japan as a purifier and for perfume. The spice is placed in water in the upper part of a *chojiburo*, in the lower compartment of which lighted charcoal is thrown. The significance of the *choji* as an emblem is two-fold, as a perfume and as a safeguard from noxious vapours.



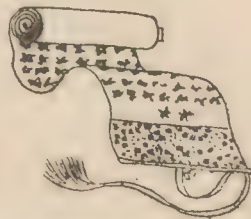
The *Kagi*, the keys of the godown. An emblem of wealth, for it is in the godown or storehouse that precious possessions are preserved.



The *Kanbukuro*, a purse of money. Also an emblem of wealth.



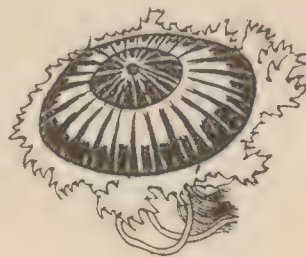
The *Makimono*. This is another rendering of the symbol of wisdom. In this figure the book is unrolled, whilst in the former it was closed—a significant distinction.



The *Orimono*, or rolls of fabrics woven in a loom. The fabric always shown in this device is the rich silk or brocade woven with floral designs, known as *nishih*, which was used only by the Imperial family and the nobles, so that the figure is accepted as an emblem of splendour and luxury.



The *Kakuregasa*, or concealing hat, the wearer of which can at will render himself invisible to those around him.



THE TAKARA-BUNE.

The *Takara-bune*, the Ship of Good Fortune, is a common



THE TAKARA-BUNE.

form in Japan; modelled in pottery, sketched in printed books,

wrought in metal, or, most commonly of all, embroidered upon the *fukusa*, a square of satin which, ornamented in silks of brilliant hues, with subjects such as this, emblematical of wealth, longevity and happiness, forms an appropriate cover for a gift when it is presented. It is from one of these *fukusa* that the accompanying representation of the subject is taken—a ship in full sail, laden with many precious things, rolls of silk, coral, books of learning, indeed all the *takara-mono*, and with bags of rice—not bags of gold as we should wish—for in Japan rice is the more highly esteemed of the two, and rightly so. All Japanese pray that this treasure ship may come into port on New Year's Eve, and sometimes slips of paper bearing a representation of it are placed under the pillow, just as morsels of bride's-cake are with us, in the hope that pleasant dreams and good luck may attend the sleeper during the coming year.

There is a rhyme which runs:—

*Nagaki yo no,
Towo no nemuri no,
Mina me same;
Nami nori bune no,
Oto no yoki kana.*

and which a friend has freely rendered as follows:

Slowly the night shades fade o'er the deep,
And dimly breaks New Year's morning;
Soothing and peaceful has been my sleep,
And Hope now grows with the dawning.
Hark! whence are the sounds that nearer come,
To my spirit rapture lending?
Hither, proudly dashing through the foam,
Lo, our Treasure-ship is tending!

The ship, as we have said, is generally laden with the *takara-mono*, but sometimes it is seen with passengers on board, not ordinary mortals, for with them on board the treasures with which the ship is freighted would be in jeopardy, but none other than the seven Gods of Fortune themselves.

THE SHICHI FUKU JIN.

Several learned treatises have been written respecting the origin and functions of these beneficent beings, but it is not necessary in this brief sketch to do more than refer to the popular estimation in which they are held by the people generally.



TOSHI-TOKU. HOTEI. BENZAITEN. YEBIS. GIROGIN. DAIKOKU. BISJAMON.

They are seven in number, as shown in the plate given above, but other renderings of some of the gods by famous artists are scattered through the previous pages: Bisjamon, the god of glory, a warrior clad in knightly armour, grasping a spear and holding in his hand a pagoda, the symbol of power; Benzaiten, the tutelary saint of women, generally shown discoursing sweet music upon a *biwa*; Yebis, the god of daily food, always with his rod and the red-skinned *tai*, the most esteemed of all fish amongst the Japanese; Hotei, a fat and jovial, but somewhat disreputable-looking old man, is the patron saint of children, and carries a bag with him, which is supposed to be full of toys; Daikoku, a sturdy fellow, generally

shown standing upon two bales of rice, with a hammer in his uplifted hand, is the god of wealth, and by some it is supposed that the hammer is filled with treasures, which come to those whose supplications Daikoku grants, whilst others think that the good things of this life are only to be won by wielding it with skill and perseverance, and perhaps this may be the right interpretation of the figure, although the former is in favour with many in Japan, as it is elsewhere. And then there are Girogin and Tossi-toku, both men of venerable aspect and dignified mien, who personify longevity and learning. The former has a very tall head, the abnormal development of which has followed upon the intensity of his studies, and a riddle in Japan touches upon this feature, for they ask "Which is the longest—the head of Girogin, or a Spring day?" the answer being, "Both of them are so long, that none can say." Tossi-toku is also a learned man, but perhaps he may be accepted as more especially personifying longevity, for he is generally accompanied by a white stag, a tortoise, and a crane, all of which are emblematical of long life.

There is hardly a house in Japan, no matter how small or humble it may be, in which one or more of these gods does not find a place in the *tokonoma*, the recess in which objects such as these are displayed, or on the shelf of the household gods, and it has been thought by some that these personages are worshipped, but it is not so. The Japanese are a poetical and imaginative race, and they supplicate these fanciful conceptions for whatever they desire. The cavalier will call upon Bisjamon for victory; women pray to Benzaiten that they may be fruitful; the hungry supplicate Daikoku for rice, and Yebis for fish; Hotei is the god of children, who sends them the toys in which they delight; and all, young and old alike, pray to Girogin and Tossi-toku for longevity and wisdom. But they do not worship these creations of their fancy any more than our children worship Santa Claus, when they pray to him that the stocking which hangs at the foot of the bed may, on Christmas morn, be filled with pretty toys; their feeling is more akin to that of the fond lovers who, whilst leaning on the wishing gate, make supplication for future happiness; or it may be no more weighty than the custom, which prevails in some parts of our own country, of wishing a wish when we see a piebald horse, and when we find our wish fulfilled from year to year, continue the supplication, just as our Japanese friend does when he thinks that Yebis and Daikoku

have provided food enough for his family and himself. These gods, indeed, are often shown in Japanese drawings, and in the decoration of pottery, engaged in fun and frolic, and sometimes even Tossitoku, the most austere and venerable of them all, unbends, and lays aside his staff and book, to join in the gambols of little children.*

* See illustration page 125.



TAKARADZUKUSHI.
COLLECTION OF PRECIOUS THINGS.

FABULOUS CREATURES.

The most notable of the fabulous creatures in Japan is the Dragon (*tatsu*, or, as the Chinese call it, *riyo*, or *riu*).

In art it is depicted as a huge long snake with three claws upon each foot, with scales on its body and sharp prickles along its back. Bakin, a Japanese writer, describes it as having the horns of a deer, the head of a horse, eyes like a devil, neck like a snake, belly like that of a red worm, scales like those of a fish, claws like a hawk, paws like a tiger, and ears like a cow. Its tail ends, as it were, in a two-edged sword, and in its right fore claw it often holds a jewel—the *hojiu-no-tama*.

It is all-powerful, for it derives from each of the beings from which it is formed their most potent characteristics. It is



THE TATSU.

ubiquitous, it is everywhere; in the spring it lives in the heavens, in the autumn in the sea, in summer it takes its pleasure in the clouds, and in winter it lies dormant in the earth. It flies in the firmament, or it lives in the Dragon castle at the bottom of the ocean. It is swift, for an arrow in flight is known as *Riu-riu*; it is noble, for they speak of a handsome horse as *Riu-me*; it is powerful, for the *Riu-wo*, or Dragon king, governs the rain; it is as the key-stone of an arch, for it is by the *Riu-dzu*, or dragon's head, that temple bells are suspended; it is combative, for the war chariot is called the *Riu-sha*; its brains are likened to fragrant camphor, which is known as *Riu-no*, and the precious gentian is called *Riu-tan*; it is a *kami*, for it is designated *Riu-jin*—the Dragon god. There are many kinds of dragons: the yellow, green, white, red, and black. When the white dragon breathes its breath turns to gold; when the violet dragon spits its spittle becomes balls of crystal.

It is emblematical of sovereignty; it signifies the MIKADO. *Riu-gan*, the Dragon face, expresses the Emperor's countenance and the Imperial presence; his garments are spoken of as Dragon robes, and his body as the Dragon body.

In earlier times the dragon, as well as the *Ho-ho* and *Kiri*, were seldom used in art except in the decoration of objects appertaining to the Imperial family; they were employed in the adornment of the Imperial furniture, garments, and palaces in a fashion which calls to mind Tennyson's lines on "The dread Pendragon, Britain's King of kings," whom he describes as

. "easily to be known,
Since to his crown the golden dragon clung,
And down his robe the dragon writhed in gold,
And from the carven-work behind him crept
Two dragons gilded, sloping down to make
Arms for his chair, while all the rest of them,
Thro' knots and loops and folds innumerable
Fled ever thro' the woodwork, till they found
The new design wherein they lost themselves."

These forms were more fully illustrated in the ornamentation of the ancient *cloisonné* enamels than in any other branch of art; but in recent days the strict significance of these subjects appears to be less regarded, for they are now freely used as decorative subjects on wares of many kinds.

The *Ho-ho* is a bird of rich plumage, furnished, as rendered in art, with a tail of long waving feathers. It is the most refined of all the fabulous creatures of Japan, and, like the dragon, is associated with the Imperial House. It is generally drawn in combination with the *kiri* tree (*Paulownia imperialis*), both being employed in



THE HO-HO AND KIRI.

the decoration of the palace furniture and of the garments of the Emperor. His chariot is known as the *Ho-ren*, his palace as *Ho-ketsu*, his commands as *Ho-sho*, and his wish as *Ho-gan*.

The most beautiful and characteristic renderings of the *ho-ho* occur upon the ancient *cloisonné* enamel vases and other objects

which were probably made for the Imperial temples during the seventeenth and eighteenth centuries; good examples are also to be found in paintings and in printed books, but the subject was not generally employed in the decoration of pottery until the present century. Now it is very freely used, but merely as an ornamental form and without regard to the significance which attached to it in former days.

It was supposed to dwell in the regions above, and to descend to earth only upon the birth of an Emperor or, as some say, when one who was destined to become a great philosopher, warrior, or law-giver was born. The bird is generally shown, as we have said, with the *kiri*, which is symbolical of rectitude.

The *Kirin* is a beast having the head and breast of a dragon, the body of a deer, the legs of a horse, a single horn upon its forehead and flame-like wings and tail.



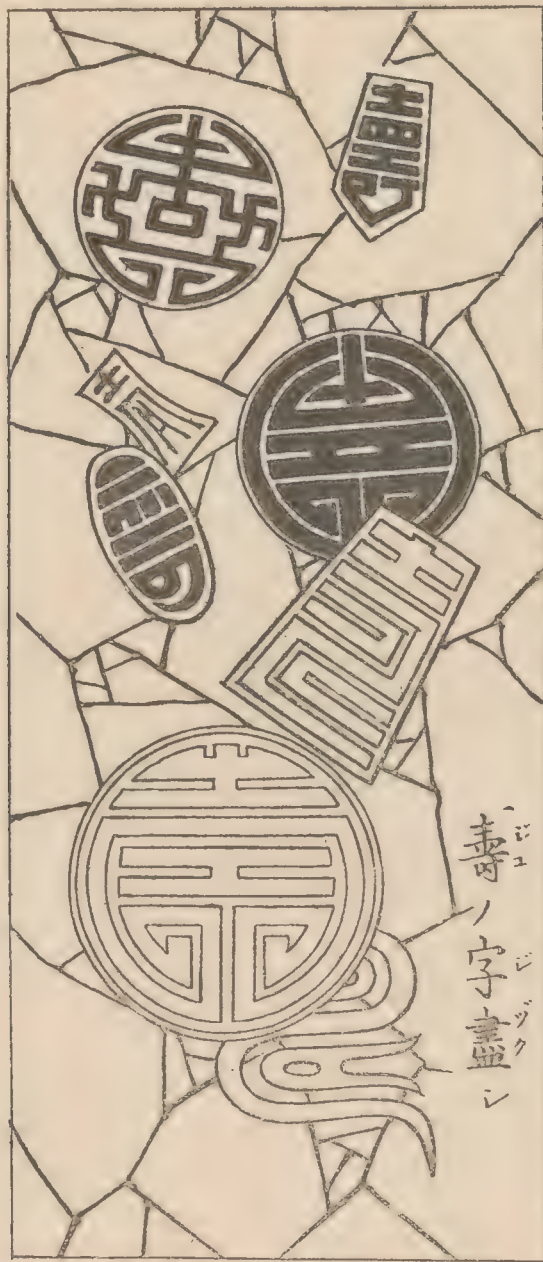
THE KARA-SHISHI.

THE KIRIN.

It is accepted as the emblem of perfect goodness, and is considered to be the most noble and gentle of all animals; it is thought to move with such care that it does not injure the frailest plant, or the most insignificant worm or insect which may come under its feet. Like the *ho-ho*, it appears upon earth only when some great event occurs.

The *kirin*, as above described, is seldom used in Japanese art—but another and kindred form, known as the *Kara-shishi*, or Chinese lion, is often employed. This creation is evidently derived from a lion, as may be seen by its head, mane, and claws. Its signifi-

cance does not appear to be known to the Japanese of the present day, but in the seventeenth century, according to Kæmpher, the *kirin* and the *kara-shishi* were respectively the Japanese and Chinese renderings of the same creature. The *kara-shishi* is frequently used in Japan, especially in the decoration of the old enamels, and it has been a favourite subject with potters, who have modelled it in various attitudes, and in groups as *okimono* and upon the covers of *koro* and other vessels.



JIU-NO-JI-DZUKUSHI.

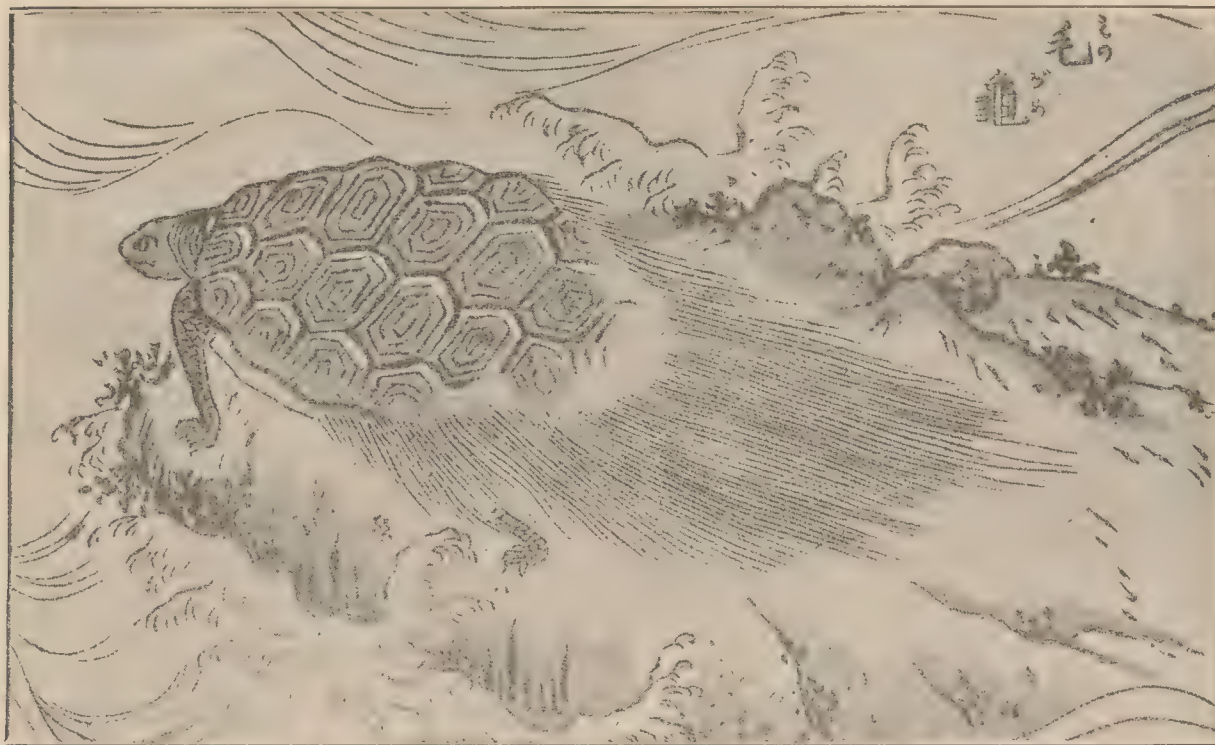
Various renderings of the character

JIU—LONGEVITY.

EMBLEMS OF LONGEVITY.

Other forms common in Japanese art—nay in Japanese life, for representations of these subjects are never absent in their temples, upon the robes of their young children, on the mausolea of their princes, in their gardens, and, in fact, either alone or in combination, upon almost every object of daily use—are the Tortoise, the Pine-tree, the Bamboo, and the Crane, all of them emblems of long life.

There are two kinds of tortoise—that drawn in the natural form of the animal, which is known as *Kame*, and the chimerical repre-



THE MINOGAME.

sentation with a long hairy tail, known as the *Minogame*, or tailed tortoise. The former is generally accepted as the symbol of a thousand years of life, whilst the latter, from the extreme age which it is supposed to have attained, indicates an existence prolonged to ten thousand years.

The pine (*matsu*), the most stately of all the stately trees in Japan, flourishes in every part of the country and may, perhaps, better express the idea of eternity to the mind of the people than any other form. It is supposed to live for decades of centuries, and some trees, such as that at Karasaki, on Lake Biwa, are credited with enormous age, even to the time of JIMMU TENNO, rivalling in antiquity the patriarchal yew trees of Fortingall and Darley Dale in our own country. It is evergreen: a Japanese saying runs, *Fu ro sen nen no aki*, which means that it never fades even throughout a thousand autumns; it is typical of stability of character. Its name, *matsu*, also means expectation, and combined with the character for age, *dai*, forms the word *matsudai*, which signifies future ages. It has always been a favourite subject of the poet, and in the Ballad of The Spirit of Takasago we read:—

The Pine, ne'er bared of leafy
dress,
Still stands green against
the sky,
Unfaded still long years shall
stand—
Symbol of eternity.

The bamboo (*take*) is another emblem of long life; it also signifies rectitude, fidelity, and constancy, for the phrase *Setsu ri ko setsu o miru*, associated with it, may be translated, When the



THE MATSU.

snow falls its virtue stands aloft—meaning that men of high character rise above the vices of the age in which they live.

Amongst the birds of Japan the most prized is the crane (*tsuru*), which is supposed to attain a great age, and is therefore accepted as an emblem of longevity.

It is the most favoured of all birds amongst artists; upon pottery and lacquer, in embroidery, in metal and wood carvings, upon screens and in the decoration of temples, palaces, and dwelling-houses, and, indeed, everywhere, it may be seen, drawn in every conceivable position, having a significance to the native mind which we in western countries cannot fully realise.

In ancient times it was forbidden to shoot these birds without the express order of the Emperor, and then, perhaps, it may, like the tortoise, have been accounted sacred, for even now, in these degenerate days, it suggests thoughts which are almost akin to that feeling.

It is frequently joined in art with the pine tree and bamboo. The former combination, known as *Matsu-ni-Tsuru*, signifies extreme longevity or, as some interpret it, joyfulness, for the evergreen pine, expressing unchangeable faithfulness, and the longevity of the crane, symbolise youth in old age, the ideal of happiness to all. The association with the bamboo—*Take-ni-Tsuru*—has a similar significance.



TAKE-NI-TSURU.

POETICAL ASSOCIATIONS.

Although the desire for long life and a passionate love for their country may be the dominant sentiments in the minds of the inhabitants of Dai Nippon, there are other thoughts ever present with them, chief amongst them being the universal love for the beautiful flowers and fragrant blossoms with which their land is so abundantly blessed. And when one of their poets wrote

Japan is not a land where men need pray,
For 'tis itself divine!

he may have been inspired by the sweet perfume of the plum blossom in early spring, or by the gorgeous flowers which clothe the land with dazzling beauty as each season comes around.

Spring is, indeed, a time when the earth is carpeted with flowers of every kind, the trees smothered with blossoms, and the very air laden with their delicious fragrance. The first to appear is the blossom of the plum tree which, in the opening months of the year, gladdens the heart with visions of approaching spring; and later on, in April and May, the cherry flowers clothe the landscape with what appears to the eye to be a living mass of rosy light, so compact are they. Then comes the wisteria, with its great clusters of flowers in a profusion unknown in other countries; lovingly tended and cared for during the winter frosts, it forms for each peasant a summer awning for his cottage porch from which the great racemes of purple and white blossoms hang down almost to the ground, and give out a sweet perfume like the delicious smell of new-made honey. In May and June the tree-peony, with its crimson flowers, adds brilliancy to the scene, and long stretches of dark velvety-purple, violet and snow-white iris, make a sight of incredible beauty. With August comes the lotus, which so fills the ponds and pools that one would hardly think there was water underneath it did one not know the plant was aquatic. In October the country is rendered joyous by the flowering of the chrysanthemum, and those who have the gift of poesy make verses in praise of the imperial flower, and all alike hold festival in its honour. As autumn closes in, the hill-sides are brightened by the crimson and scarlet

hues of the maple leaves which, contrasted with the evergreen foliage of the feathery bamboo and the stately pine, bring the year to a close amid a halo of glory, of which those who live in other and less favoured climes know nothing.

The most favoured of all the poetical associations of the Japanese is that of the *Oumai-ni-Uguisu*—the plum tree and the nightingale—if, indeed, that be the correct name for the singing bird which pours forth its sweet notes, which never weary, when the first blossoms of the plum tree appear. It is an ancient association, and from the earliest times the *oumai-ni-uguisu* have been the poetical representatives of early spring. When the *uguisu* is heard one knows that the glad spring-time is not far distant, and its sweet song is, with the fragrant perfume of the blossom, accepted as a happy augury of the coming year. In China the *uguisu* is associated with the willow and bamboo, as well as the plum tree, but in Japan it is coupled, whether in poetry or painting, with the latter only. The primary significance of the association is sweetness, but it also signifies anticipation of happiness, being one of the happy emblems connected with marriage. The delicate perfume of the plum blossom is referred to in the saying *An ko kiyoshite zani iru*—The room is sanctified by its fragrance which steals in—wherefrom I know



OUMAI-NI-UGUISU.

not! Painters have found in this beautiful tree a favourite subject for their brush and pencil, and the sketch given on page 450 depicts a representation of it so faithfully drawn that an *uguisu* which flew in through the open window, deceived by its reality, sent forth its glad song of welcome to approaching spring.

Sosei, a poet who lived in the ninth century, wrote:—

Amid the branches of the silv'ry bowers
The nightingale does sing: perchance he knows
That Spring has come, and takes the later snows
For the white petals of the plum's sweet flowers.

Not less prized than the plum blossoms are those of the cherry (*sakura*) tree, indeed, this may be called the national flower, for the saying runs: *Shiki shima no, Yamato gokoro o, hito towaba, asahi ni niwou, yama sakura kana* — If one would see the true Japanese spirit he will find it in the cherry blossom. It is symbolical of patriotism, a significance derived from the incident of Kojima Takanori who is famous in history for his devotion to the de-throned Emperor Go-DAIGO during the dark days of Japan under the Hojo usurpation. The Emperor, banished, and carried away into captivity, was so closely guarded that his adherents were unable to communicate with him; Kojima hit upon a stratagem which enabled him to show the captive that he was still remembered by his faithful subjects. Entering the garden of the house at which the Emperor rested for the night, and scraping off the bark of a cherry tree, he wrote upon the surface thus obtained a verse referring to the captivity and subsequent restoration to power



KOJIMA TAKANORI.

of Kosen, an ancient king in China, by the heroism of his faithful servant Hanrei. When daylight came the guards, who could not themselves decipher the characters, showed them to GO-DAIGO, who at once understood the allusion conveyed by the words, and knew that he was not deserted by his friends, for he read :

*Ten Kosen o horobosu nakare,
Toki ni Hanrei naki ni arazu.**

Spare, O Heaven, the captive Kosen!
Hanrei may come in time to save.

The cherry-tree is cultivated solely for its blossoms, and, like the *oumai*, is associated with early spring, being in perfection in April, when the masses of delicate pale pink flowers are extremely beautiful. It is drawn in art with the pheasant whose brilliant plumage harmonizes with the lovely colour of the blossom; and, as an emblem of the spring-time of life, it is employed as an ornamental form in the decoration of the *sake* cups used at the marriage ceremony. The ancient poets of Japan loved to turn odes in honour of the blossom, couched often in a regretful strain at the knowledge that it must so soon fade and wither. Kuronushi, an Imperial poet, who lived in the ninth century, wrote :—

No man so callous but he heaves a sigh
When o'er his head the wither'd cherry-flowers
Come flutt'ring down. Who knows? the spring's soft show'rs
May be but tears shed by the sorrowing sky.

Another poet † wrote :—

The *sakura* trees in plenty grow
On Takasago's steep hill-side,
And now their crowded blossoms show;
O may no fogs their beauty hide,
No mists upon the hill-top rise
To veil their radiance from our eyes.

*The characters shown upon the tree are not those written by Kojima, which, indeed, are so familiar to all Japanese as to render it unnecessary to repeat them. The artist who drew the sketch has therefore taken the opportunity of recording his name upon this, the concluding, page of the work from which it is copied. The inscription runs: *Tempo roku otsubi no toshi shigetsu yowai shichi-jiu-roku zen Hokusai Tameichi aratame Gwakio-rojin no fude*; the translation being: Painted in the fourth month of the year of the Sheep, the sixth year of Tempo, by Gwakio-rojin, who was formerly known as Hokusai Tameichi, in the 76th year of his age.

† Saki no Chiunagon Masafusa, from *Japanese Odes*, by F. V. Dickins, M.B. Smith, Elder & Co., London, 1866.

Groves of these beautiful trees abound throughout Japan, forming a favourite resort for holiday folk in spring-time. Most famous of them all is that at Yoshino, in which the trees are supposed to number a thousand; but almost equally renowned are those in the Garden of Uyeno, the pleasure ground of the citizens of Tokio, which has been celebrated for the beauty of its cherry blossoms since Iyeyasu founded the city, just three centuries ago.



SAKURA TREES IN THE GARDEN OF UYENO.

The sketch above illustrates one small portion of these beautiful gardens; it is taken from a *makimono* painted a century or more ago when these groves were in perfection and the gardens presented one long panorama of famous temples, bridges, and buildings, rendered all the more beautiful by the avenues and groups of the evergreen pine and the lovely *sakura* blossom. To-day the scene is somewhat different, for many of these buildings were destroyed by fire or force during the rebellion of 1868; but the trees remain, the pines still covered with their evergreen foliage, and each spring-time sees the cherry blossom in its old beauty and profusion. The point chosen for illustration is the famous temple of Kwannon where the contest raged most fiercely. The temple was one of the few buildings which escaped destruction and it still forms a favorite resort of holiday makers who take their pleasure much in the same fashion that their forefathers did, some of whom may be seen

upon the principal balcony of the temple offering prayers to the gods, whilst others are indulging in refreshment or watch the passers-by in the avenue below. The *sakura* trees still flourish on this spot and afford a fitting illustration of the valour and triumph of the patriots who there shed their blood for the beloved MIKADO.

The peach (*momo*) tree is a symbol of longevity and also of marriage; both of these associations are of Chinese origin, the former referring to a certain kind of the fruit known as Seiobo, so called after a sage of that name, who by eating it attained long life, and the latter significance is referred to in the following saying, of which a free translation is given:—*Momo no yoyo taru sono ha shinshin tari kono ko koko ni totsugi sono kaji ni yoroshi*—

What radiance the flowers of the peach tree shed!

Like a maid on her marriage morn they glow!

How thickly the leaves on each branch are spread!

So the tokens Love round her home will strow!

An orchard of peach trees with oxen refers to an incident in Chinese history of the time of Emperor Bu, who, desiring to divert the thoughts of his people from warlike to peaceful pursuits, and following the advice of his minister Taikobo, disbanded his armies, turning his horses loose in the mountains, and his oxen in the peach orchards of Torin. Taikobo is shown in the sketch upon page 132 seated upon the bank of a river where, it is said, "he fished for half his life without a hook upon his line." Some think that this may suggest that he lived an aimless life, but another interpretation is, that wishing to govern by peaceful means, he was content to attain his object by persuasion rather than by force.

The wisteria (*fuiji*), which grows to perfection in Japan, is emblematical of youth and early summer; of a spreading habit, it is trained over trellis work forming leafy arbours of great extent, and from it hang in rich profusion luxuriant clusters of graceful racemes three or four feet in length, beautiful to the eye and of delightful perfume. Young men and maidens hang pretty verses upon the partially opened blossoms, and accept the more or less vigorous development of the flower as an augury of good or evil fortune in their future married state.

This plant, as emblematical of approaching summer, is coupled with the cuckoo, as Hitomaro wrote:—

In blossoms the wisteria tree to-day
Breaks forth, that sweep the wavelets of my lake:
When will the mountain cuckoo come and make
The garden vocal with his first sweet lay?

The tree peony (*botan*) is a general favourite with the Japanese artist, especially as a decorative form for pottery and lacquer, but it does not appear to possess any symbolical meaning and it is probably only admired for the vigour of its habit and the luxuriant beauty of its lovely crimson flowers. In art it is, however, frequently shown growing amongst rocks with *Kara-shishi*—a Chinese association known as *Botan-ni-Kara-shishi*—which may illustrate the theory of the survival of the fittest, for it is said that of the cubs which fall to the ground amongst the bushes of peony only the strongest succeed in rejoining their mother by climbing the rocks, and thus attaining maturity.

Emblematical of bye-gone days are orange (*tachibana*) blossoms and the *hototogis* or cuckoo. The bird appears with the blossom, the perfume of which and the sweet notes of the cuckoo have always afforded a theme for the poet. In the *Genji Monogatari* we read of the *hototogis*:—

To this home of “falling flower”
The odours bring thee back again,
And now thou sing’st in evening hour,
Thy faithful loving strain.

And in the same work the orange tree is referred to:—

At the home where one lives, all sadly alone,
And the shadow of friendship but seldom is cast,
These blossoms reach the bright days that are gone
And bring to our sadness the joys of the past.

The cuckoo is often drawn flying across a crescent moon; its note is thought in China and Japan to resemble the human voice, and when the wayfarer hears its cry, which has the sound of *fuijoki*! he thinks of the home he has left behind him, for it

means—better go back! and he interprets it as a warning that danger may await him should he pursue his journey further. The association is also figurative of promotion and honour, from its connection with the legend of the brave archer, Yorimasa, who slew a *mye*, a hideous monster—having the head of a monkey, the claws of a tiger, and the tail of a dragon—which haunted and disturbed the rest of Emperor Narihito, and for this exploit was rewarded by preferment, a sword of honour, and the hand of a court lady of surpassing beauty.



TSUKI-NI-HOTOTOGIS—THE MOON AND THE CUCKOO.

The following ode to the cuckoo is from Mr. Chamberlain's translation of the *Manyefushifu*; it was written over a thousand years ago by a poet whose name has not survived:—

Nightingales built the nest
Where, as a lonely guest,
First [thy young head did rest,
Cuckoo so dear!

Strange to the father bird,
 Strange to the mother bird,
 Sounded the note they heard,
 Tender and clear.

Fleeing thy natal bow'rs
 Bright with the silv'ry flow'rs,
 Oft in the summer hours
 Hither thou fliest;
 Light'st on some orange tall,
 Scatt'ring the blossoms all,
 And, while around they fall,
 Ceaselessly criest.

Though through the live-long day
 Soundeth thy roundelay,
 Never its accents may
 Pall on mine ear:
 Come, take a bribe of me!
 Ne'er to far regions flee;
 Dwell on mine orange-tree,
 Cuckoo, so dear!

The pink, the *tokonatz*, *sekichiku*, or *nadeshiko*, for the flower is known by all these names, is sometimes spoken of as "little darling," an expression poetically applied to one whom we love. In the *Genji Monogatari* it is related that a favourite being deserted by her lover, sent him a bunch of these sweet flowers with a verse which pleaded not so much for herself as for the little one who shared her lonely condition:—

Forgot may be the lowly bed
 From which these darling flowerets spring,
 Still let a kindly dew be shed,
 Upon their early nurturing.

The lotus (*hasu*) is emblematical of purity for it symbolizes the heart which remains unsullied by contact with the world, as although grown in the mud it is itself spotless. It is a common form in Buddhist art; the Buddha is shown seated upon the open lotus flower, and those of his disciples who go to heaven are sup-

posed to rest upon it. The Japanese say, *Ran man shu fu o matsu*, which means that the plant blooms merrily, awaiting the cold winds of autumn, careless of worldly affairs. Henzeu wrote:—

Oh, lotus leaf! I dreamt that the wide earth
 Held nought more pure than thee,—held nought more true:
 Why, then, when on thee rolls a drop of dew,
 Pretend that 'tis a gem of priceless worth.



TAIRA-NO-MASAKO ARRANGING LOTUS AS A BOUQUET.

It is associated with the ceremony of *Hara kiri*, a chivalrous observance peculiar to Japan and practised until a generation ago; indeed it is sometimes even yet followed by those who prefer the customs of Old Japan to those prevailing under the new order of things. It is the act of suicide or self-despatch, by which for seven centuries or more the feudal class avenged a slight, or ended their lives when they felt that they could no longer live with honour; and in more recent times it was the mode of death by which the nobility were permitted to put an end to their existence when they had offended the laws of their country.

Japanese history abounds with instances of the exercise of this privilege, for such it was esteemed by the chivalry, in whose eyes it was the most dignified and honourable mode of terminating a dishonoured existence. It is related that during the terrible civil wars of the fourteenth century, when the Hojo army was defeated by the adherents of the true MIKADO, GO-DAIGO, six thousand eight hundred of them forthwith committed *hara kiri*; and it was a very

common thing for the retainers of a vanquished leader thus to despatch themselves so that they might die with their master. Of this we find an instance in the example of Masashige Kusunoki, the faithful vassal of GO-DAIGO and perhaps the noblest name in Japanese history; the memory of this hero is still revered by all, and the purity of his patriotism and his devotion to his Emperor has gained for him the title of the "mirror of stainless loyalty." After performing prodigies of valour he was defeated, and feeling that he could do no more for his beloved master, he committed *hara kiri*, one hundred and fifty of his retainers following his example. His portrait is given upon page 138.

Whilst somewhat akin to duelling the custom differs from it in the important respect that in Japan when a gentleman was insulted by one of equal rank he himself committed *hara kiri*, and subsequently the aggressor would do likewise rather than be branded a craven.

Upon receiving an insult a gentleman called the members of his family together and informed them of the circumstance. The arrangements for the ceremony would then be made; the unmarried ladies of the house wove fibres of the lotus plant into a rope of a length sufficient to surround the house, for this was considered necessary to prevent evil spirits entering and carrying away the soul of the departed. An apartment within the house being prepared, with a platform upon which the sword of the master was placed, and a white cloth laid down on which he might seat himself, the ceremony was commenced by a priest who entered bearing in his hand a lotus flower, which he placed upon the sword. The master now approaches, followed by his son bearing the short small sword or knife known as *wakizashi*, with which the cut is made, and the priest, taking the lotus flower from off the sword, breaks it into fragments, which he scatters over the kneeling man, and blesses him.

The master then, first reciting to his family the story of the insult which he had received, with his right hand draws aside the *kamishimo*, or ceremonial garment, arranges himself for the ceremony, and grasping in his left the *wakizashi*, with a quick movement rips open his abdomen from right to left, making a wound about six inches in length. At the same moment his next-of-kin, who had taken the master's sword from the platform, with one swift blow severs the head from the body.

The honour of the family having been thus preserved, it became

the duty of the representatives of the deceased to notify the aggressor of the circumstance in a missive, wrapped in lotus leaves, and when he, in accordance with the code of honour which obtained, and was seldom disregarded, had performed the self-despatch the feud between the families would be at an end.

The lespedeza (*hagi*), a small shrub which blooms in autumn, is often associated with the wild boar, but the significance of this connection is not clear to us. In the *Genji Monogatari* we find the shrub joined with the deer, which, whether male or female, is often compared to a lover and his love, and the young to their children. The *hagi* blossoms at the pairing time of stags, who frequent the groves of the shrub.

Since now no fostering love is found,
And the *hagi* tree is dead and sere,
The motherless deer lies on the ground,
Helpless and weak, no shelter near.

Wild geese (*gan*) in flight are expressive of spring and autumn; the poet Ise wrote:

Heedless that now the mists of spring do rise,
Why fly the wild geese northward? Can it be
Their native home is fairer to their eyes,
Though no sweet flowers blossom on its lea?

And another poet sung:

What bark impell'd by autumn's fresh'ning gale
Comes speeding t'ward me?—'Tis the wild geese driv'n
Across the fathomless expanse of heav'n,
And lifting up their voices for a sail!

In the *Genji Monogatari* they are referred to as suggestive of absent friends:

Those wandering birds above us flying,
Do they our far-off friends resemble.
With their voice of plaintive crying
Make us full of thoughtful sighing.

These birds are frequently shown in conjunction with rushes, sometimes flying with them in their beaks and dropping them on

the water to alight upon, conveying the idea of rest. Or they may be shown in flight above a bed of rushes, when they indicate the necessity for caution, as illustrated by the incident of the warrior Yoshiiye, who, warned by the plaintive cry of a flock of the birds hovering over a bed of rushes which afforded a hiding place for his enemies, avoided the ambush which they had laid for him.



MINAMOTO-NO-YOSHIIYE AND THE WILD GESE.

The Chrysanthemum (*kiku*), the flower of October from which, as we have already said, the *kiku* crest, one of the Imperial badges, is derived, is of all subjects, whether floral or otherwise, the form most frequently seen in decorative art. The popular estimation in which it is held is referred to in the account of *Choiyonosetsu*, perhaps the most joyous of all the festivals. It is symbolical of a gentle disposition, and of happiness, virtue, and repose, as indicated by the saying, *Sennin setsu pei o hiraku*, which likens it, when it throws out its snowy blossoms, to a saint free from all worldly trouble.

It is often associated in art with the fox, a combination which is difficult to understand, for in Japan the fox personifies cunning and is credited with supernatural powers which enable it to change itself into

various shapes and forms, under which it bewitches people and leads them into dangers and trouble. The fairy tales of Japan abound with stories of the tricks of foxes, one of which may account for the association of the chrysanthemum with them. In this it is related that a nine-tailed fox (*kiubi-no-kitsune*), metamorphosing itself into the form of a beautiful woman, bewitched a certain prince, who took her for his concubine; at times she disappeared from his house and resumed her natural shape, under which guise, whilst sleeping one



GENNO EXORCISING THE KIUBI-NO-KITSUNE.

day in a bed of chrysanthemums, her lover shot her with an arrow in her forehead. Again taking the form of a woman she returned to her lover, who recognised in her the fox whom he had wounded. Other pranks and vagaries of the fox are related, one of its transformations being into a harmonious stone which sent forth weird and plaintive sounds attracting to their destruction birds and beasts and men alike, and sometimes, under the form of a beautiful lady, bewitching the people and committing havoc far and wide throughout the land. The enchantment was at last destroyed by the priest Genno, who, by prayer and conjurations, exorcised the fiend and broke the stone into a thousand fragments by striking it with his rosary.

The autumnal tints of the maple (*momiji*) in Japan constitute a glory entirely its own, which has afforded an unfailing theme for its poets, who never tire of praising the richness, beauty, and variety of the hues of its star-like leaves which clothe the hillsides with sheets of crimson and scarlet, and redden the waters of the streams.

Narihira, as rendered in *Japanese Classical Poetry*, described the scene in the following verse:

E'en when on earth the
thund'ring gods held sway
Was such a sight beheld?—
calm Tatsta's flood,
Stain'd, as by Chinese art,
with hues of blood,
Rolls o'er Yamato's peaceful
fields away.

In art, the tree is associated with the stag—*Momiji-ni-Shika*; "in autumn the maple colours and the stag calls the doe," for then it is their pairing time. But with lovers it has the opposite significance, for the word *iro* has two meanings—colour and love, and to give a sprig of autumn maple is equivalent to saying that one's love, like the colour of the leaf, has changed. Or, as some have it, when tired of their sweetheart, they are *aki-kaze*—the autumn winds have cooled their love as they have reddened the maple leaves, for the word *aki* expresses weariness and autumn alike.



MOMIJI-NI-SHIKA.

Associated with winter are the bamboo and the sparrow—

Take-ni-Sudzume, a combination which signifies friendship; some say it personifies a mild and gentle disposition, and this may be so, these qualities being essential to true and lasting friendship; another association of the bamboo is with the tiger, the *Take-ni-Tora*, an Indian idea suggesting safety, as the tiger finds refuge from the pursuit of the elephant in the bamboo jungle into which the latter cannot penetrate.



TAKE-NI-SUDZUME.

The falcon (*taka*) is another favourite subject; it personifies generosity and nobility of disposition, for one of these birds is said to have disdained to relieve its hunger, when famished, by

taking the corn of a poor farmer.

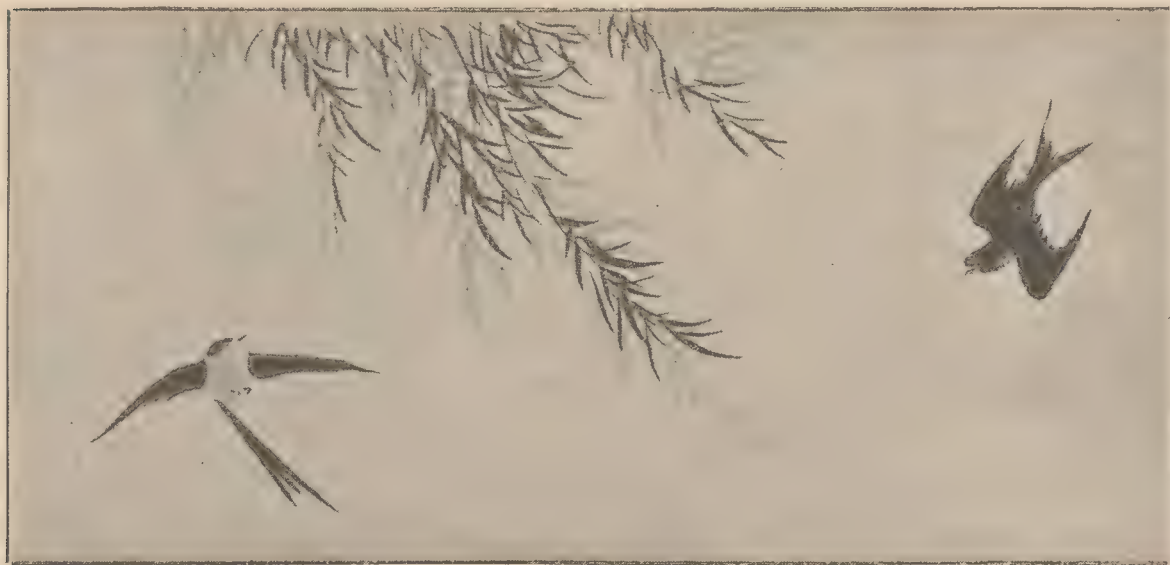
In feudal times falconry was one of the favourite sports of the aristocracy of Japan, as it was in Europe, and every prince had his perch of hawks and his train of *takatsukasa*, or falconers.

The peacock (*kujaku*) is often seen upon the more modern wares; the bird is not a native of Japan, having been introduced into that country about two centuries ago. No particular significance appears to attach to it, but it may be interesting to reproduce, from *Keramic Art of Japan*, the following story borrowed from Kæmpher:



TAKATSUKASA-NI-TAKA.

On the New Year's Day festival, a Prince of Hizen entertained at a banquet numerous distinguished guests who had come to his court to pay their respects and to compliment him, in the manner usual on that day. The guests, after the entertainment, were asked to inspect the numerous presents made to the Prince, and expressed extreme admiration at two foreign birds which they had never seen before; these happened to be a peacock and hen. The Prince took occasion, while they were discoursing on the beauty of one bird in particular, to ask which of the two was the cock and which the hen. The gentlemen, turning to the gaily-dressed ladies, and desiring to compliment them, unanimously decided that the most beautiful must be the hen bird, while the ladies very modestly apprehended that the finest plumaged bird was the cock. "You are right," said the Prince, bowing to the ladies; "Nature herself will have the male best clad; and it seems to me incomprehensible that the wife should have more pride, and desire to go more richly dressed, than her husband, who must be at the expense of maintaining her." An excellent New Year's sermon, as Kæmpher says, for a heathen Prince!



YANAGI-NI-TSUBAKURO.

Of other birds which afford subjects for the decorator may be mentioned the swallow, which is drawn with the willow. This association—*Yanagi-ni-Tsubakuro*—is an every-day thought suggesting a docile and considerate disposition, for the tree, being of a gentle and yielding nature, bending to the wind, is symbolical of patience, whilst the swallow, lightly perched upon the branch, swaying to and fro, typifies grace and docility. Another association, known as *Nami-ni-Chidori*, sea gulls and waves, suggestive of solitude, is often seen, but is more frequently found upon lacquer ware than upon

pottery. The following verse, hummed by Prince Genji when lying upon his sleepless couch thinking of his absent love, illustrates this thought:

Although on lonely couch I lie
Without a mate, yet still so near,
At dawn the cries of Chidori,
With their fond mates, 'tis sweet to hear.

Perhaps, however, the prettiest fancy of the artist in his portrayal of birds is the representation of the mandarin ducks, or, as they are generally called, the Beautiful Ducks (*oshidori*). The



THE OSHIDORI.

plumage of these birds is varied and brilliant, and the drake is especially beautiful, having a magnificent topping upon his head. The duck and drake are painted always together, swimming in some placid stream or disporting themselves gaily in the sun upon the shore. They are the turtle-doves of Japan, and it seems quite natural to find that they are accepted as emblematical of conjugal felicity.

THE SHO-CHIKU-BAI.

The pine-tree, the bamboo, and the plum-tree, in association, are known as *Sho-chiku-bai*, which signifies Good Fortune, for they are emblematical of longevity, rectitude, and sweetness; they are also known as the Three Friends of Winter—symbolising eternal friendship, which is proof against even chilling frosts and snows.



THE SHO-CHIKU-BAI.

The idea appears to be of Chinese origin, for although it is a universal thought with the Japanese, the Chinese names of the trees are always used by them in speaking of it. The equivalents are:—

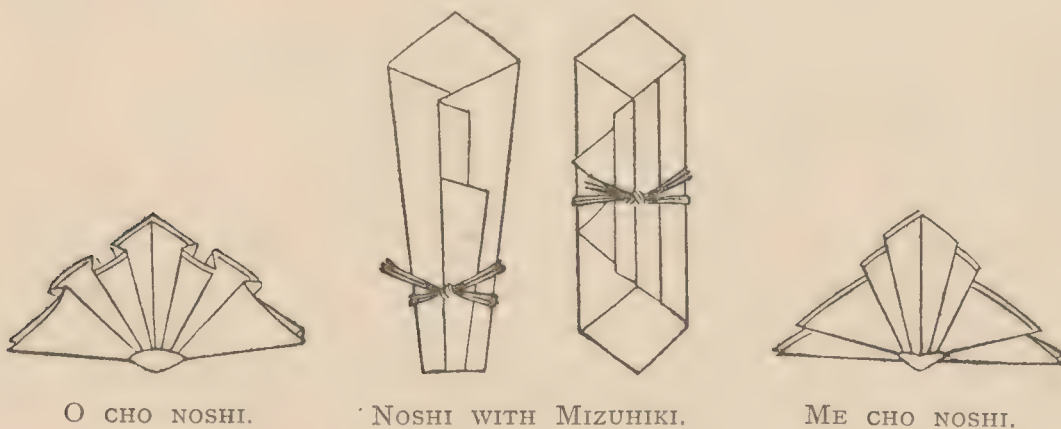
Chinese: <i>sho.</i>	Japanese: <i>matsu.</i>	English: pine tree.
<i>chiku.</i>	<i>take.</i>	bamboo.
<i>bai.</i>	<i>oumai.</i>	plum tree.

It is a subject frequently used in the decoration of lacquer, pottery, and in paintings, and is rendered in many ways. Sometimes only the merest indication of the idea is given, whilst in other examples we find it carefully drawn as a bouquet, and in this form it is often offered with a gift as an evidence of the good wishes of the donor. When this is done it would be placed in a *Noshi*, an object, in common use in Japan, which indicates a gift, and had its origin in the custom which obtained in ancient times of the presentation of fish, which then, as in more recent days, constituted the chief food of the people. The gift of fish afterwards came to be accepted as a symbol of humility—a remembrance of the occupation of the illustrious founders of the nation, who were, indeed, only fishermen who lived upon the produce of the sea, and whose descendants wished thus to keep fresh in their recollection their humble origin, and to strive to emulate the simplicity and thrift of their forefathers. To perpetuate this feeling, it was the custom to join with presents, no matter how valuable they might be, a strip of the dried flesh of the *awabi* or sea ear.

The custom was varied in more recent times, the strip of fish being enclosed in a paper envelope of elongated triangular form, which is the *noshi*. It has always been and still is with certain modifications, the universal custom to place this object upon a gift when presented, and around the whole are tied the *mizuhiki*—cords of paper, of white and red, or red and gold, if the occasion be a joyful one; but if it be one of mourning, then white or black would be used.

So strictly is this observance carried out in Japan, in the spirit if not to the letter, that it would be considered a breach of politeness even to offer a gratuity to a domestic unless it was wrapped in paper, tied with a *mizuhiki*, and accompanied by a *noshi*. And even should one be without the necessary materials to carry out the observance in this manner, the gift would be wrapped in paper upon which the donor would write the words *noshi* in *hira-kana*, the characters of which resemble in form the strip of *awabi*, and

an easier way even than this of observing this ancient custom has been discovered in these days, when forms of etiquette are less observed than they were in times of old, for it is now considered enough to write upon the paper in which the gift is wrapped the words *noshi* and *mizuhiki*. Some *noshi* are shown below; those in the centre are of the form most generally used, the others being peculiar to the marriage ceremony, a sketch of which is given at the foot of this page, where the bride is shown with head enveloped in a white silken hood as is the custom in Japan. The latter are known as the *cho*, or butterfly *noshi*, being fashioned in the shape of that insect, its loving and intimate habits rendering it an appropriate symbol of the happy event. That to the left is the *o cho*, or male butterfly, and the one to the right is the *me cho*, or female; they are placed one in each of the mouths of the *sake* bottles, from which the cups of the bride and bridegroom are filled by their attendants for use in the ceremony.



A WEDDING.

FESTIVALS.

To describe all the Festivals of Japan would be an endless task, for under the old condition of society they were so numerous that a native friend, when asked for a list of them, answered, "It is impossible! there are festivals in my country every day in the year in honour of one event or another in our history, and at my college we celebrated a day in commemoration of each of our Emperors." As the present MIKADO is the one hundred and twenty-third of his line, a fair proportion of the days of the year would be required to celebrate the virtues of his ancestors, and these, together with one hundred and seventy-seven days which we find were devoted to religious festivals, besides those set apart for relaxation and enjoyment, and others observed at the commencement of the year or at the seasons when favourite shrubs and flowers are in bloom, make up a list so formidable that we must in view of our subject content ourselves with a brief description of the more important of these observances, many of which embraced simple and graceful customs which gladdened the peaceful lives of the people before Japan was disturbed by the intrusion of western civilisation with its accompanying advantages, if such there be, and its evils also.

Chief of all the festivals was that held at New Year time, which has always been an occasion of great rejoicing and merry-making in Japan, as much as Christmas and New Year's Day have been in European countries, and some of the customs connected with it somewhat resemble those in vogue amongst ourselves. On the eve of the festival, which is known as *Ganjitsu*, a grass rope would be drawn around each house to keep within the house all that is good and to prevent all evil and unclean spirits entering, and the dwellings, both inside and out, were decorated with leafy bamboos and pine branches, just as mistletoe and holly are put up by us. These decorations, emblems of longevity, rectitude, and fidelity, were allowed to remain until the fifteenth day of the month, when they were taken down and burnt; the significance of this ceremony, known as *Bakuchiku*, or the Burning of the Bamboo, is not clear to us, but it may correspond with the custom which prevails here of

THE FESTIVALS.

PLATE XVI.



GANJITSU.



HINA-MATSURI.



TANGO-NO-SETSU.



TANABATA-NO-SETSU.



CHOIYO-NO-SETSU.



SAIBO.

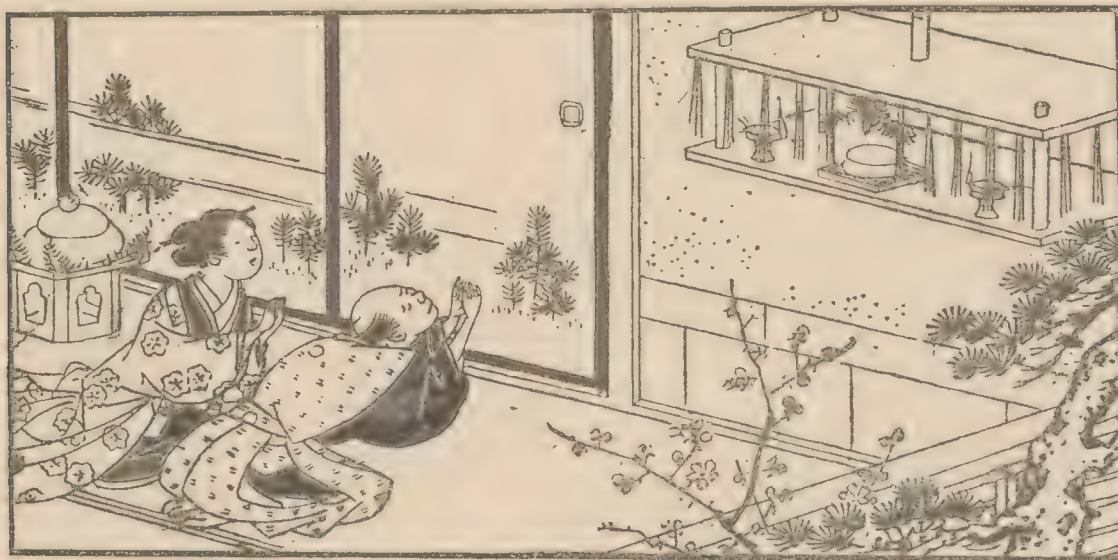
taking down the Christmas decorations on Twelfth day so that bad luck may not come upon the house.

Another, and perhaps the most popular of the observances associated with the New Year is that of *Kado-matsu*, or Gate Pine festival, when two pine trees are erected in front of each house forming an entrance gate and suggesting to those who passed between them pleasant thoughts and hopes of long life. The trees, after remaining for seven days, were removed, and formed part of the bon-fire at *Bakuchiku*.



THE KADO-MATSU.

The household ceremonies connected with the festival included the offering of *mochi* to the *Kami*; it was a thanksgiving service in acknowledgment of the goodness of the gods in having provided a sufficiency of food during the year that had just closed.



OFFERING MOCHI TO THE KAMI.

The sketch shows the master of the house, with his wife, prostrate before the *kami-dana*, or shelf for the household gods. It is placed against the wall of the room, and from it hang the *shimenawa* to protect the offerings placed upon it from evil spirits. On the shelf itself are lighted lamps and a loaf of *mochi*, above which hang two fronds of *shida*, a fern always green, even in the depth of the severest winter, which represents to those who thus employ it the everlasting—the imperishable. The *mochi* used on this occasion

is made of a particular description of rice of a very glutinous nature, which, being treated according to certain prescribed rules, produces bread of a character suited for ceremonial uses such as this. It is known as *kagami*, or mirror-*mochi*, from the circular shape of the loaf, and it is always fashioned and arranged as shown in the sketch, one loaf upon the other.

Other objects associated with the festival are shown in the representation of the season given in Plate XVI. The pendant streamer is the *shimenawa*, with its accompanying *gohei*, which has been already referred to; it is a rope of rice straw which is hung before the *Shinto* temples in honour of the *Kami*, and which finds a place before each house at this season as an emblem of purity. In the flower pot, which bears a representation of the revered Fuji, is planted the *fuku-jiu-so*, the grass of happiness and longevity, and by its side is a scarlet lobster, the *Ise-yebi*, or sacred lobster, so considered because it is found in the sea of Ise, where, in the shrine of Uji, is preserved the mirror inherited from Amaterasu-o-mi-Kami, the divine ancestress of the MIKADO. And the bitter orange, *dai-dai*, is also indispensable on this occasion, for the name signifies generations after generations, and expresses a wish that happiness may attend them all.

Having thus glanced at some of the ceremonial observances incidental to the New Year and their accessories, and endeavoured to trace their significance, we turn to the amusements of the season, which extended throughout the entire month, and made it one unceasing period of festivity. Ballad singers and dancers, somewhat similar to the waits or mummers of our own country, pass from house to house serenading the inmates, the burden of their song being a wish that their patrons might live ten thousand years, from which they took their name of *Manzai*. Other bands of men and boys, with drums and flutes, wandered through the streets, amusing both old and young with their antics in the



THE MANZAI.

Shishi-mai, or Lion dance, in which they personate lions and other beasts with the masks they carry; these masks, often of gigantic size, gilded and painted in bright colours, have attached to them long cloths which enabled the actors to disguise themselves so effectually that, with one drawn over the face and another upon the back of their head, the spectators were puzzled as to which was the back and which the front. Many pretty representations of this sport occur in the decoration of pottery, and one sometimes sees the sweet face of a smiling lad peeping through the open jaws of some ferocious-looking beast.



THE SHISHI-MAI.

The favourite games of the season are battledore and shuttlecock for the girls, the making of snow-men for the boys, and kite-flying for all. The former is played with wooden bats of *kiri* wood, the backs being ornamented with portraits of heroes and heroines of ancient times, and for shuttlecocks they have tiny feathered balls of *muku* seeds. The making of snow-men, perhaps the most favourite of all the games of the season, is known as *Daruma asobi*, or the Diversion of Daruma, a disciple of Buddha, who is said to have founded a sect of that cult in Japan; he was of a devout but very lazy disposition, and, as the legend runs, by long-continued contemplation in a seated position, he lost his legs, which rotted away. In this truncated form the saint affords a model for the snow-man, and for many of the innumerable toys with which Japanese child-life is blessed. Making snow-rabbits is also a favourite amusement of the youngsters, and perhaps their parents find in this something more



DARUMA.*

* Another sketch of the patriarch is given in the illustration upon page 147.

than the fun which the sport affords their children, for there is a superstition that rabbits inhabit the moon, engaged for ever in compounding the elixir of life.

The opening of the year is also the appropriate time for paying friendly calls and the exchange of gifts; and on the first three days of the month the scattered members of the family once again gather together beneath the paternal roof,

and join the New Year's feast of *zo-ni* and *jiu-dzume*, simple dishes which, however, they enjoy perhaps as much as we in this country do our coarser Christmas fare.

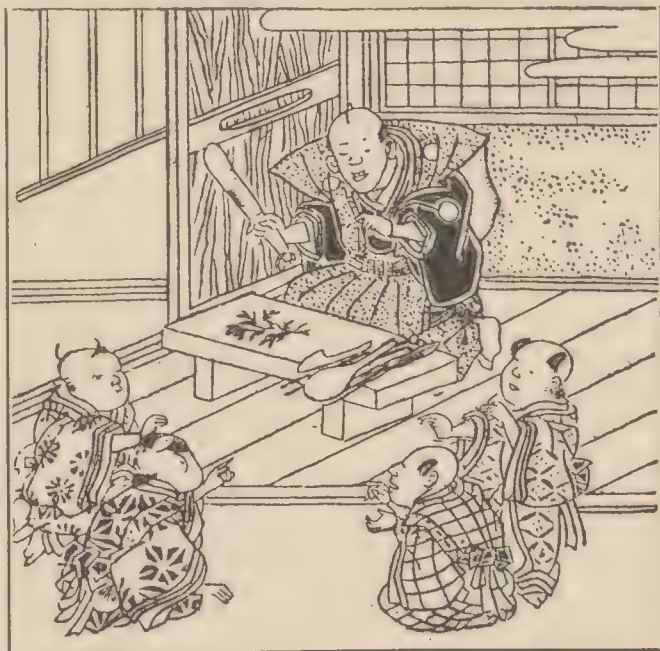


TSUKI-NI-USAGI.



A FAMILY GATHERING.

Another festival, that of *Nanakusa*, was celebrated on the seventh day of the first month. The name signifies, as some think, seven kinds of green vegetables—*seri*, *nadzuna*, *gogiyo*, *hakobera*, *hahako*, *sudzuna*, and *sudzushiro*, which when cooked and eaten on this day were held to be a specific against all ailments during the year just commenced; but others think that the festival takes its name from the four utensils requisite in cooking—the knife (*hocho*), poker (*hibashi*), wooden ladle (*shakushi*), and the beater (*suri-kogi*),—together with the fuel, and the generic names of the seven vegetables employed, which are *na* and *nadzuna*. This festival appears to be of a purely domestic and hygienic character, and in the little sketch in the text the father is shown, *hocio* in hand, with the other implements beside him on the table, chopping the vegetables preparatory to mixing them with the rice gruel in which his children who sit around will partake of them, and thus begin the year with systems purified and invigorated.



NANAKUSA.

The second of the greater festivals is held upon the third day of the third month; it is known as *Hina-matsuri*, the feast day of Girls. It is sometimes styled the Feast of Dolls, for it is the one day of all the year exclusively devoted to the pleasure of girls, when gifts of every kind, but especially dolls splendidly dressed and representing historical personages, are presented to them. These, as well as the presents received at previous *matsuri*, are displayed upon long tables, often stage above stage, so numerous are the gifts which affectionate parents or their friends bestow. Here they may be seen and admired by the delighted owners and their companions, and serve as decorations for the house on the occasion of the festival.

The illustration of the season in Plate XVI shows two of these dolls and a branch of *sakura* blossom, the especial flower of the festival; but other flowers are also associated with it, amongst them the camellia and peach blossom, the latter, as we have already

said, being emblematical of longevity and marriage, and the willow is fittingly joined with the peach blossom for it is the symbol of patience; all these illustrate the significance of the festival and, perhaps, are intended to point a moral.

The sketch in the text shows the mother dispensing refreshments to her daughters; in one hand she holds the bottle of *sake* and in the other the diminutive cup out of which the wine is drunk by almost everyone on these festive occasions; she has beside her the *zen*, the small table in common use in Japan, and a *jiubako*, a tiered box in which food is carried. In the background may be seen the table, on which are arranged in boxes the *hina* or presents, a dish of *hamaguri*, a shell-fish in perfection at this season, and, in the centre, a *sambo* on which are placed two *omikitsubo* containing *sake* and having *noshi* in their mouths, as offerings to the beneficent *Kami* from whom all these good things come; and by the table stands a vase containing a bouquet of peach-blossom.



HINA-MATSURI.

Tango-no-setsu, the Festival of Boys, celebrated on the fifth day of the fifth month, is the occasion for presenting youths with miniature suits of armour, swords, banners, and other military equipments; and on this day their fathers would recount to them the stirring stories of the famous deeds of the heroes of ancient times, and thus excite their ambition to emulate the prowess of their ancestors.

It is an ancient celebration, for it is mentioned in the *Genji Monogatari*, written nearly a thousand years ago, as the Festival of Flags, because it was held at the season when this beautiful and aromatic plant was in perfection.

The *ayame*, as the plant is known in Japan, was then used, and is still employed, to decorate the house-roof on the day preceding the festival, being left there over night to be taken down

in early morning and thrown into water in which the son would bathe, for it was thought that the evening dew developed some property in it conducive to valour and patriotism in those who so used it. The blossoms of the *ayame* were also scattered in the *sake* which, with the cake of rice known as *chimaki*, formed the ceremonial food of the festival; this cake, enveloped in a covering made of a certain kind of grass, was placed upon a *sambo* before the suit of armour with bottles containing the *sake*, to which reference has been made.

One of the most characteristic of the ancient customs of the country is associated with this festival; the *Koi-no-taki-nobori*, a fish, the carp, ascending a waterfall, has always been looked upon by the youth of Japan as an incentive to perseverance and activity, and it has been the custom to hoist a gigantic *koi*, made of paper, before the house on *Tango-no-setsu*, or upon the son's birthday, so that when, inflated by the wind, it floats upon the breeze, the ambition of the youth may be excited by the sight.



TANGO-NO-SETSU.

It is a Chinese figure which refers to the fabled *Riyo-mon* or Dragon gate, a sacred place upon a river which all the fish in the stream strive to reach by leaping the foaming cataract which separates them from it, for it is believed that those who succeed are changed into sacred dragons and live forever afterwards in the regions of happiness above the clouds. The *Koi* alone succeeds by its strength and energy in leaping the steep and difficult ascent, and so the *Koi-no-taki-nobori* has come to be accepted as typical of the young *samurai*, who, by perseverance, pluck, and activity, surmounts all the trials and difficulties of life and achieves success.

These good old thoughts and customs are still in some degree preserved in Japan, for last year when H.I.H. Prince Haru was installed as Prince Imperial, amongst the ancient ceremonies then observed was the presentation to him, by the Empress, of *kakemono* illustrated with subjects such as this, associated with manly effort, and of others suggestive of good fortune and long life.



KOI-NO-TAKI-NOBORI.

One other feature in connection with *Tango-no-setsu* may be mentioned; it is the season when the near approach of summer makes it a suitable time to assume *asa katabira*, the lighter clothing made of hemp, in place of the quilted cotton or silk garments worn during the autumn and winter.

The seventh day of the seventh month was devoted to the fourth of the greater festivals, that of *Tanabata-no-setsu* the feast day of the Lady Weaver. It is believed that the two stars, the male,

Kengiu, and the female, *Shokujo*, lovers who dwell one on either side of the Milky Way, meet but once a year on this evening upon the banks of the *Ama-no-gawa*, the River of Heaven.

Music and poetry are the amusements of all on the night of *Tanabata* and everyone who can rhyme will write verses upon *tanzaku* or *shikishi*, the oblong or square sheets of paper used for this purpose, and hang them upon branches of bamboo, or present them with fruits and confections to their friends with wishes for wisdom, skill and prosperity, of which, indeed, their gifts, known as *kikkoten*, are symbolical.

In the illustrations of the festival in Plate XVI music is indicated by the *koto*, the harp of Japan, and the *kotoji* are shown in a box by its side; on the ground are *tanzaku* and *shikishi*, together with the *hagi* and *kiri*, the appropriate flowers of the day.

The more popular celebration of the day is illustrated in the small sketch: a table on which are arranged offerings to *Tanabata* consisting of *omiki* or sacred sake, *kagami-mochi* and fruits with *tanzaku* and *shikishi* tied to the bamboos, and in the foreground the master and his family are seen enjoying refreshments.



TANABATA-NO-SETSU.

Choiyo-no-setsu, the Festival of Happiness, is, or perhaps we should say was, held upon the ninth day of the ninth month in honour of the blooming of the chrysanthemum, the Imperial flower, which is in its full glory at this season, and, until recent years, everyone throughout the land united to do honour to it, but now, under the altered circumstances of society, the celebration of this festival and of most of the feast days, is confined to the retired districts where old customs still prevail, and the spirit of Old Japan yet survives.

It was indeed but a simple celebration, an artless rejoicing in the natural beauties of the season, and a farewell to departing summer. Pleasure parties picnicked in picturesque spots upon the hill-sides adjoining the towns, and spent the day from morn till

eve in merry conversation, admiring the blooms of the plants, rejoicing in the ever-changing aspect of the surrounding scenery, or partaking of refreshments which they carried with them, including *sake* in which, as they poured it into the cups, they scattered petals of the *kiku* flower.

The drawing in Plate XVI illustrates the *kiku*, and it also shows the bag in which the *sake* bottle is carried on occasions such as this, and the *sakadzuki*, in which the character *Jiu* appears quite naturally, for the desire it expresses is never absent from the minds of those who live in Dai Nippon.

The home celebration is illustrated in the sketch given in the text: the *tokonoma*, with a stand on which is placed *mochi* as an offering to the *Kami*, and over it hangs a *kakemono*, illustrated, no doubt, with a subject appropriate to the day. Alongside, hanging from the post which supports the roof, is a flower-vase filled with chrysanthemums, and in the foreground the family may be seen with dishes of food, *hibachi*, pipes and *sake*, regaling themselves after the long day they have spent upon the hillsides.



CHOIYO-NO-SETSU.

This festival marks the time when those who value their health discard their summer clothing and assume garments more suitable for the winter season.

One other festival may be briefly referred to, that of *Saibo*, which is held during the closing ten days of the year. The illustration given in the Plate of Seasons shows the dwarf *oumai*, forced into blossom by artificial heat in anticipation of Spring, which forms a gift suggestive of the happy time to come; the large fish, to which a label bearing the character *Go-saibo*, or *Saibo* gift, is attached, is the dried *shake* and the smaller ones the *iriko*, both abundant and delicious varieties, which indicate a wish for the material prosperity of the recipient.

The five chief festivals, known as *Gosetskku*, it will be noticed, were held upon the odd days of the odd months of the year, these, according to the ancient writers of China and Japan, personifying the active principle of nature which, being esteemed more valuable than the passive principle, were chosen as the days on which to observe the celebrations.

It should be mentioned that the old Japanese Calendar, which anticipated that in use in our own country by about a month, has since the Restoration been brought into conformity with our own, so that the year there now commences one month earlier than it did, a point to be borne in mind when the celebration of the flower festivals is considered; for instance, *Choiyo-no-setsu* which, under the old order of things was held in the ninth month, corresponding to our October, will now occur in September, or a month before the blossoms come to perfection, and so on as regards the flowers and shrubs which are associated with the other festivals we have described. This change in the Calendar, especially when joined with the feeling which exists respecting the odd months of the year, will account in a great measure for the growing neglect with which the observance of the festivals is regarded.



A SHIKISHI.

To those alone who her bright hues admire, her perfume prize,
 This my own belovèd Plum Tree flower I send to-day;
 There, as she smiles before my door, methinks I hear her say,
 "Glad Spring's approach I herald, with quickening step she hies."

FABLES AND FAIRY TALES.

Throughout the Catalogue, and in the preceding pages of these Notes, some of the legends, myths, and familiar stories of Japan depicted upon the objects described have been referred to or briefly told, but there are many others which might well be treated at greater length; to do so, however, is beyond our present purpose, and we must content ourselves with a brief reference to a few of the subjects most commonly met with in the decoration of works in pottery.

Uzume, the Goddess of Mirth and the Spirit of Folly, who sang and danced before the Cave Door of Heaven (*Ama-no-Iwato*)* into which Amaterasu had retired, is a jovial-looking woman with fat cheeks, long black hair, and dimpled face, who, by the lavish display of her somewhat redundant charms suggests lewdness as well as mirth and folly.

The figure is a common subject in art: modelled as a statuette in pottery, with robes of *nishiki*, her laughing and impudent face carved in wood as a mask and used as a *netsuke*, the small button by which the pipe or medicine box is suspended from one's girdle in Japan, or drawn in books in a more dignified character, showing her as she danced and sang before the cave.

In the opening chapter it is related that Amaterasu-o-mi-Kami, the Sun Goddess, had for a brother Susanowo-no-o-mi-Kami, the God of Storms who, naturally of a turbulent and mischievous disposition, committed much havoc and caused great trouble throughout the new born country; he was particularly disagreeable to his sister the Sun Goddess, whose beneficent action upon the world he envied, and constantly destroyed the rice fields which flourished under her divine rays. In the extremity of his wickedness and malignity, he

* The illustration of *Ama-no-Iwato* is taken from *Yamata-no-Orochi*, one of a series of Japanese fairy tales, published by the Kobunsha, Tokio.



AMA-NO-IWATO.

one day burst into her room in the sun where she was engaged with her attendants in weaving the *nishiki* and *kinran* for which Japan has for ages been celebrated; he destroyed the looms and so alarmed his sister by his boisterousness that she injured her hand with the shuttle, and in her fear and anger, took refuge in a cave.

Then the heavens and the earth became dark, for it was she who gave the light, and confusion reigned throughout the world.

The other gods cast about for a plan by which they might entice her from her retreat; one of them, their Vulcan, the Blacksmith god, made the first mirror, a disc of burnished metal, round and bright as the sun itself, and then the gods went together to the cave with Uzume, who danced and sang and so amused them, that they laughed and shouted so loud that Amaterasu wondered what it was, and with a woman's curiosity peeped slyly out of the cave, and when she saw Uzume, asked why she danced and sang, and they all made so merry.

One of the gods called out to her that they rejoiced in honour of a goddess more beautiful than herself, and invited her to come out to see her. Her jealousy thus excited she advanced a little further, when the god who carried the mirror held it up before her and she beheld in it a face of surpassing beauty, not knowing that what she saw was but the reflection of her own lovely features. Overcome by this seraphic vision, and burning with curiosity to learn who her rival was, she stepped further out of the cave, which was at once closed by the God of Strong Hands, the Hercules of Japan, who rolled into its entrance a great rock, and the other gods drew behind her the *shimenawa* to prevent her returning.

And then the sun shone again, and day and night were separated once more.

The dance performed by Uzume was the *Kagura* which has ever since, even until the present day, been danced in *Shinto* temples; the girls who perform it dress in garments of pure and simple



UZUME.

white, over which robes of bright *nishiki* are thrown; in one hand the dancer holds some silver bells, and in the other the *gohei*—strips of white paper as offerings to the gods, for it is thought by those who reward these dancers that the *Kami*, through their intercession and these offerings, will protect them from evil and misfortune.

The decoration of ceramic wares has also afforded artists an opportunity of illustrating some of the subjects performed in the national drama of *No*, in which boys and men, with wooden masks appropriate to the characters they personate, and with dresses, often of great magnificence, represent myths and legends or incidents from ancient history.

MASKS USED IN *No*.

YORIMASA.

A HANNIYA.

SUMIYOSHI.

KIUBI-NO-KITSUNE.

A SHOJO.

(Takasago.)

One of these plays tells the story of Kiyohime, the Spirit of Disappointed Love. An illustration of this character may be seen in example No. 527, where she is modelled as a damsel clad in splendid robes, but with hair dishevelled and features distorted by jealousy and hatred.

The legend runs that this monster, once a beautiful girl who waited in a tea house, attracted the attentions of Anchin, a young Buddhist priest attached to the temple of Dojioji, who, from time to time visited the house in which she served, and gained her affections. But after many years of courtship he deserted her, for he knew that he was by his vows forbidden to marry. Kiyo, smarting under her disappointment, fled away to the mountains, where, from sorrow at the loss of her lover, and through anger at his desertion, she lost her beauty and became transformed into a *hanniya*, or female devil, with the tail of a dragon, horns springing

from her temples, and for teeth and feet having tusks and claws. Her love was changed to hate, and her longing for vengeance upon her faithless lover overcoming all other feelings, she descended to the plains and made her way to the temple in search of Anchin, who, seeing the change which had come over her and fearful of the evil spirit which possessed her, hid himself beneath the temple bell, feeling that there he would be safe from her vengeance; but Kiyo, full of fury and hatred, clasped the bell with her arms, wound around it her dragon tail, and striking it with a hammer which she carried, changed it into molten metal which reduced herself and her hapless lover to a heap of cinders.

Another favourite play tells the story of Tamatorihime, the Princess of the Recovered Jewel, which is beautifully illustrated in the decoration of example No. 452, where she is shown surrounded by the fishes of the deep, which, all clothed in rich garments and with spears and other weapons, strive to prevent her escape from the *Riu-gu* with the crystal ball which she had recovered.

The legend tells us that in the time of the Empress JINGO, the Hero-Queen and the most renowned of all the famous women of Japan, an Emperor of China sent ambassadors to her bearing for her acceptance three treasures, two bells, one of metal and the other of wood, and a ball of crystal. The bells reached their destination safely, but the crystal ball was lost on the voyage, having been charmed out of the possession of its custodians by *Riu-gu-no-Otohime*, who longing for it attracted it to her father's palace beneath the sea.



KIYOHIME.

The chief minister of the Empress, dismayed at the loss of the precious jewel, and feeling disgraced that the most valuable of the presents should have failed to reach his mistress, determined to recover the ball if it were possible to do so. Disguising himself, and wandering upon the seashore, he met an *ama*, a fisherwoman, whose affection he gained, and whom he married. He afterwards confided to her the story of the lost jewel, and told her that his happiness with her could never be complete until it was recovered. He promised her rewards and honours should she recover the ball: her offspring should have rank and fame, and she herself should no longer be a lowly *ama* but should have the rank of princess, or *hime*.

The *ama*, who, like all of her kind, could swim like a fish and exist under the sea as readily as upon land, proposed to visit the palace where the lost ball was preserved. Armed with a sword and with a cord attached to her body, by pulling which she might in case of danger warn her husband so that he could draw her to the shore, she dived into the sea and reached the Dragon palace. Seizing the treasure, she essayed to return to land, but the Dragon, calling to his assistance all the sea-monsters who kept guard, attacked the intruder, who finding herself overcome resolved, in order to save the jewel, to sacrifice her life, knowing that the Dragon and his allies feared to touch anything that was dead. She then cut open her bosom, and placing the precious ball within the wound thus made, at the same moment gave the signal to her husband, who drew her lifeless body to the shore. And thus it came about that this crystal ball was recovered, and the humble *ama* became the Princess Tamatori.

The *Shojo*, who may be called the Japanese bacchanalians, are imaginary beings who are supposed to live under the sea, and to visit the shore whenever they wish to have a carouse or to indulge in *sake*, a love for which is their besetting sin. They have long and bright red hair, which, falling over their shoulders, hangs down their backs; and they are always shown with ladles, to fill the cups they carry with wine from the *sake* jar, which invariably forms part of the subject. These beings are sometimes said to personify intemperance, but although they are often depicted in the various stages of intoxication, with swollen features, staggering round the wine jar, they are also drawn, as in the sketch on following page, and in the pretty picture upon

page 159, in a pleasanter aspect, which suggests nothing worse than a jovial spirit and a moderate indulgence in the wine they enjoy so much. Their frolics, foibles, and failings, furnish the comic elements in the *No* dramas.



THE SHOJO.

The accompanying sketch illustrates the Ballad of the Spirit of the Pine Tree of Takasago, which symbolises the perfect happiness in married life which follows upon contentment with one's



TAKASAGO-NO-MATSU.

lot and the mutual helpfulness and consideration of an ideal wedded life.

The subject is a favourite one in the *No* drama, and it is also fitly associated with the bridal ceremony, on which occasions the ballad, recounting the story of the fabled union of the Pine trees of Sumiyoshi and Takasago, is sung as a nuptial benediction, expressive of a wish that the newly married couple may, like Sumiyoshi and his spouse, enjoy a long and happy life together although poverty and adversity may be their fortune.

A charming illustration of the theme will be found in the decoration of examples Nos. 292 and 293, and the crude sketch here given does it but scant justice; it may, however, be seen that the green old age of the couple is typified by the pine tree and the cranes; their fidelity and singleness of heart by the bamboo; their poverty by their dress and by the fallen pine leaves on which they depend for fuel; and the support they afford to one another is indicated by the one sweeping together and the other gathering the leaves; and finally, their gratitude for the blessings which they enjoy, humble though they be, is manifested by their reverential greeting of the rising sun, the source of so much of their happiness. All this is such a common image in Japan that a simple figure such as that drawn here suffices to tell the story.



A translation of the Ballad is given in the *Chiushingura*,* from which the following verses are extracted. The Spirit of Sumiyoshi is questioned by a traveller in the following stanza:

Sumiyoshi's Pine and yon, men say,
Are like a wedded pair,
So far apart, how that may be,
I pray you sooth, declare!

To which the Spirit replies:

. . . by love or fate two souls
Together drawn, make one,
Although ten thousand leagues may seem
To bar their union.

* *The Chiushingura, or The Loyal League*, by Fred. V. Dickins. G. P. Putnam's Sons, New York, 1876.

And sooth, Sir, listen to my words,
 And hearken to my say,
 The Pine Sumiyoshi's strand o'ershadows
 The Pine o'erhead doth sway,

Are things without the breath of life,
 Yet from remotest time
 Hath fame them joined in constant love,
 Despite wide-sundered clime.

And shall we twain, whose pulses beat
 With thrill of active life,
 Whom many a year has closer knit,
 From discord free and strife,

Since first I left my earlier home,
 And here sought my dame,
 Not still more rightfully to be
 United lovers claim?

The ballad concludes with the following verse, illustrative of the repose which naturally follows upon such a life:—

How softy, sweetly sings the breeze,
 O everlasting Pine!
 Among thy far-flung leafy limbs
 Whereunder I recline;
 And I could lie, well pleased to list
 To music such as thine.

The story of Urashima, the Rip Van Winkle of Japan, the prettiest, and probably the most ancient, of the legends of the country, is, like that of Tamatorihime, associated with the Dragon palace.

He was a fisher boy, who one day caught a tortoise which he threw into the sea again, knowing that it might live for a thousand years if he spared its life. The tortoise proved to be the daughter of the Dragon king, and, next day reappearing in the form of a beautiful girl, she said to him: "Come home with me to my father's house beyond the sea." So they rowed to the Dragon palace, where they lived happily together in the Evergreen Land, where the sun always shines and everything is beautiful and bright, until one day Urashima said to her: "I must go home to see my father and mother—if only for a day!" So his sweet love, the Princess,

whilst sad that he should prefer even his parents to her, gave him permission to return for a brief space, presenting him with a box which should protect him from all harm so long as he did not open it, and with this in his hand, and wearing the *kakuremino*, he mounted upon a *minogame* and set off to visit his parents.



URASHIMA.

On reaching his native village he found that everything was changed; his father's house was no longer there, the people he met were strange to him, and their dress was different to that which they wore when he had left his home—only three years before—as

he thought; and when he asked the passers-by for news of his father and mother, they told him how they had heard it said that they had died of grief when their only son, Urashima, had been drowned whilst fishing just four hundred years ago. Then he knew that he had been in fairy-land, and he bethought himself of returning to his dearly beloved Princess; but how to do so he could not tell, for his *minogame* had disappeared; in his despair he opened the box he carried, when lo! out of it came a great white cloud, the elixir of life—of everlasting youth—and as it exhaled and ascended towards the sky, Urashima was transformed into an old, old man, and fell lifeless to the ground.

The story is so delightfully told by Mr. Chamberlain in *The Classical Poetry of the Japanese** that we venture to copy the verses, and here we must express our acknowledgements and thanks to him for these and other stanzas from that charming volume, which have been used in these Notes.

THE FISHER BOY, URASHIMA.

'Tis spring, and the mists come stealing
O'er Suminoye's shore,
And I stand by the seaside musing
On the days that are no more.

I muse on the old-world story,
As the boats glide to and fro,
Of the fisher-boy, Urashima,
Who a-fishing loved to go;

How he came not back to the village,
Though seven suns had risen and set,
But rowed on past the bounds of ocean,
And the sea-god's daughter met;

How they pledged their faith to each other,
And came to the Evergreen Land,
And entered the sea-god's palace
So lovingly, hand in hand.

To dwell for aye in that country,
The ocean-maiden and he,—
The country where youth and beauty
Abide eternally.

* *The Classical Poetry of the Japanese*, by Basil Hall Chamberlain, author of *Yeigo Heñkau Ichiyai*. London, Trübner, 1880.

But the foolish boy said, "To-morrow
I'll come back with thee to dwell;
But I have a word to my father,
A word to my mother to tell."

The maiden answered, "A casket
I give into thine hand;
And if that thou hopest truly
To come back to the Evergreen Land,
Then open it not, I charge thee!
Open it not, I beseech!"
So the boy rowed home o'er the billows
To Suminoye's beach.

But where is his native hamlet?
Strange hamlets line the strand.
Where is his mother's cottage?
Strange cots rise on either hand.

"What, in three short years since I left it!"
He cries in his wonder sore,
"Has the home of my childhood vanished?
Is the bamboo fence no more?"

"Perchance if I open the casket
Which the maiden gave to me,
My home and the dear old village
Will come back as they used to be."

And he lifts the lid, and there rises
A fleecy, silvery cloud,
That floats off to the Evergreen Country :—
And the fisher-boy cries aloud ;

He waves the sleeves of his tunic,
He rolls over on the ground;
He dances with fury and horror,
Running wildly round and round.

But a sudden chill comes o'er him
That bleaches his raven hair,
And furrows with hoary wrinkles
The form erst so young and fair.

His breath grows fainter and fainter,
Till at last he sinks dead on the shore;
And I gaze on the spot where his cottage
Once stood, but now stands no more.

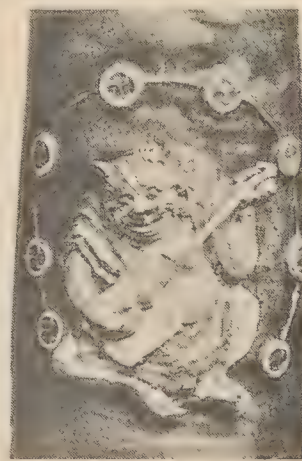
Of other subjects which have influenced the decorator of pottery many have been glanced at in the descriptions of the examples on



FUTEN.

which they are depicted; amongst them is Shoiki, the god who inspires the youth of Japan with its chivalrous feeling; and Fudo, the god of punishment, who is represented with sword and cords with which to smite and bind the guilty. There is also Kikujido, the Imperial recluse; the pathetic drama of the Pine Wind; and the narratives of the amorous cour-
tier Narihira, of the selfish and ungrateful Sasaki Sahuro, and of the contemplative Ono no Tofu, are also told. Raiden, the god of thunder, and Futen, the god of

wind, are both as favourite subjects with the painters of ceramic wares as with Hokusai and other painters who have illustrated them. Raiden is a dwarf-like figure, represented surrounded by



RAIDEN.

eight drums in a semicircle; by striking these he draws down the thunder which terrifies the belated traveller, and sometimes he is shown with a *samisen*, the sweet sounds of which may perhaps allay the terrors he has

raised. Futen, who rules the winds, is a being who holds an enormous bag from which at will, by opening or closing, he produces the gales of winter or the summer zephyrs.

Of subjects of purely Chinese origin which have influenced the Japanese decorator some have already been referred to, amongst them the Twenty-four Examples of Filial Duty, in which the Confucian precept of devotion and obedience of children towards their parents is inculcated, a doctrine which obtains as fully in Japan as in China; a cock upon a disused drum, *Taiko-ni-tori*, emblematical of good government; and quaint old Taikobo, who fished for half his life without a hook upon his line! Another favourite subject, especially affected by the Kaga painters, is the *Chikurin-no-Hichiken*, the Seven



THE CHIKURIN-NO-HICHIKEN.

Wise Men who retired to a bamboo forest. These sages, whose names are Oju, Kenseki, Kioshu, Sautow, Kenkan, Keikou, and Riurei, were ministers of an ancient king in China, who, when their advice and counsels were rejected by their master, retired from the world, preferring to pass the remainder of their days in meditation, study, and peaceful rural pursuits, rather than engage again in the chicane and strife of political life. This dignified resolve has endeared the memory of these sages to cultured Japanese, but alas! even these good men have their detractors, for another version describes them as a band of winebibbers and poets, who secluded themselves in the bamboo grove so that they might the more easily enjoy a life of self-indulgence and luxury.

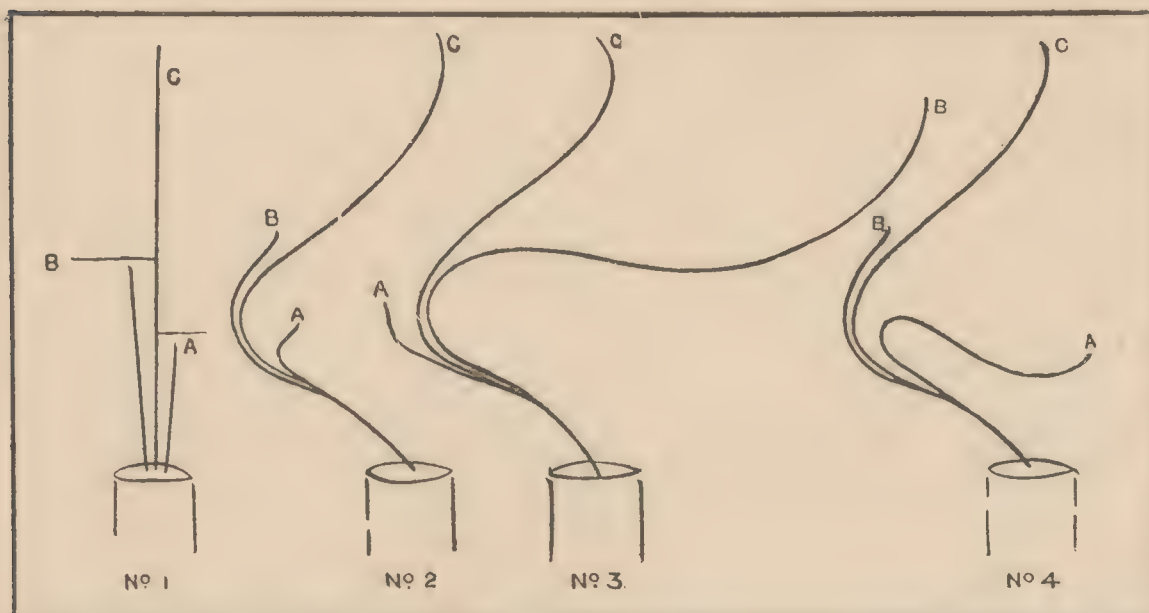
BOUQUETS.

The Japanese methods of arranging shrubs and flowers as bouquets may be briefly referred to here in connection with the vases and other receptacles for such compositions, of which many examples are included in the Catalogue.

Dwarfed trees, contorted and gnarled branches, and flowers of every description are employed in the formation of these bouquets, which, although to the untutored eye they appear to be without uniformity or balance of parts, are arranged with consummate taste and skill, and strictly in conformity with rules set forth in treatises devoted to the subject. It is, indeed, a science, or rather a branch of the fine arts, and it forms a part of the polite education of Japanese ladies and gentlemen, who are taught by 'professors' of the art to arrange compositions suited to the occasion or the season which it is intended to celebrate. Sometimes they take the form of miniature gardens in which every tree and flower grows naturally in the soil with which the vessel is filled; or branches, leaves, and flowers are arranged in bamboo stems or vases in the quaintest fashion, and although the effect may appear to some to be fantastic, for the twisted branches often strike off far away in a most erratic manner, this and every feature is governed by the rules to which we have referred, and the result illustrates the innate taste of the Japanese for the irregular in art and graceful freedom in the arrangement of natural objects.

We have many rolls and books filled with examples of bouquets, and they also contain the rules which govern the various schools

devoted to the art. From one of them,* which treats of the *Yenshiu* style, we take the following diagrams which illustrate the methods governing the school in question, and which will suffice to give an idea of the rules of the art.



A—CHI, OR EARTH BRANCH. B.—JIN, OR HUMAN BRANCH. C—TEN, OR HEAVEN BRANCH.

Figure 1 illustrates the fundamental rule which governs the construction of all bouquets in which there are three main stems, designated as *Chi*, *Jin*, and *Ten*—Earth, Human, and Heaven. The first is naturally the lowest of them all, as the third is the highest, and Human comes between them.

In the arrangement of the trees, branches, leaves, or flowers composing a bouquet these features are always kept in view, but various modifications are introduced, such as the main stem, subsidiary stem, accessory stem, supporting branch, principal feature, background, balancing feature and flowing branch, all of which will be illustrated later on, but in the meantime the figures in the diagram may be explained. Figure 2 shows the simplest form of arrangement, A being the *Chi* branch, B the *Jin*, and C the *Ten*. Figure 3 illustrates a modification, the *Jin* branch (B) being arranged in the flowing form, whilst the others are left unchanged. In the fourth figure an example of the flowing form of the *Chi* branch is illustrated.

The two specimens of bouquets shown on the next page, taken from the same work, afford an illustration of these rules in practice:

* *Yenshiu rin, sei fu kwa Ki* (Examples of bouquets, in the *Yenshiu* style), by Shibata Soseki: published at Yedo, in the year period of Bunsei, 1818-1829.

Figure A is a bouquet of chrysanthemums and a branch of leafless willow; the former is the *Chi* feature, whilst the willow furnishes both the *Ten* and *Fin*, the pendant branch of the latter being in the flowing form.



FIG. A.



FIG. B.

Figure B, composed of *ayame* and the trunk of a willow with young foliage upon it, illustrates in the spray of *ayame* to the right the *Chi* flowing branches, whilst the *Fin* and *Ten* are both perpendicular.

Bearing in mind these fundamental laws, a professor would proceed to arrange the materials at his disposal according to the scientific and artistic rules set forth, and the illustration on the next page shows a bouquet composed of a pine tree, with branches of other trees, and flowers of various kinds: and it will be seen that the significance of the composition is explained in the inscription affixed to each part of it.



A PROFESSOR ARRANGING A BOUQUET.

These characters may be broadly translated as follows:—(1) The main

stem. (2) The subsidiary stem. (3) The accessory stem. (4) The supporting branch. (5) The principal feature. (6) The background. (7) The balancing feature. (8) The large leaves, and (9) The flowing branch.



A BOUQUET.

There appears to be no limit to the varieties of these bouquets or the receptacles in which they are arranged. They find a place in temples and dwelling houses, at festivals, on ceremonial occasions, and in daily life, for each of which events arrangements of a special character are prescribed. The vessels employed are of infinite variety—a vase of porcelain or faïence; a section of bamboo or the hollowed root of an old tree; a basket or vase of bronze or iron; a jar of pottery fashioned for hanging upon the wall or the column which supports the roof of the house; an inverted umbrella suspended by chains; a draw-well wheel from which hang by a silken cord the water buckets, are often seen; and fifty other quaint fancies might be named in which these artistic arrangements are displayed. Sometimes an artificial lake will be formed in a circular vessel, generally modelled after a *badarai*, the tub in which horses are washed, a rocky shore being built in the water with a heap of pebbles, from which spring dwarf shrubs, aquatic plants and reeds, as shown in the next sketch, which illustrates five bouquets representing various seasons, with the flowers, trees, and shrubs, appropriate to each.

Commencing at the right we have the *Sho-chiku-bai*, always a delightful subject, but especially appropriate to the First month of the year; the next bouquet is composed of peach blossom and willow, with *kerria Japonica* (*yamabuki*), all of which are associated with *Hina-matsuri*; the third consists of *ayame*, *sekichiku*, and

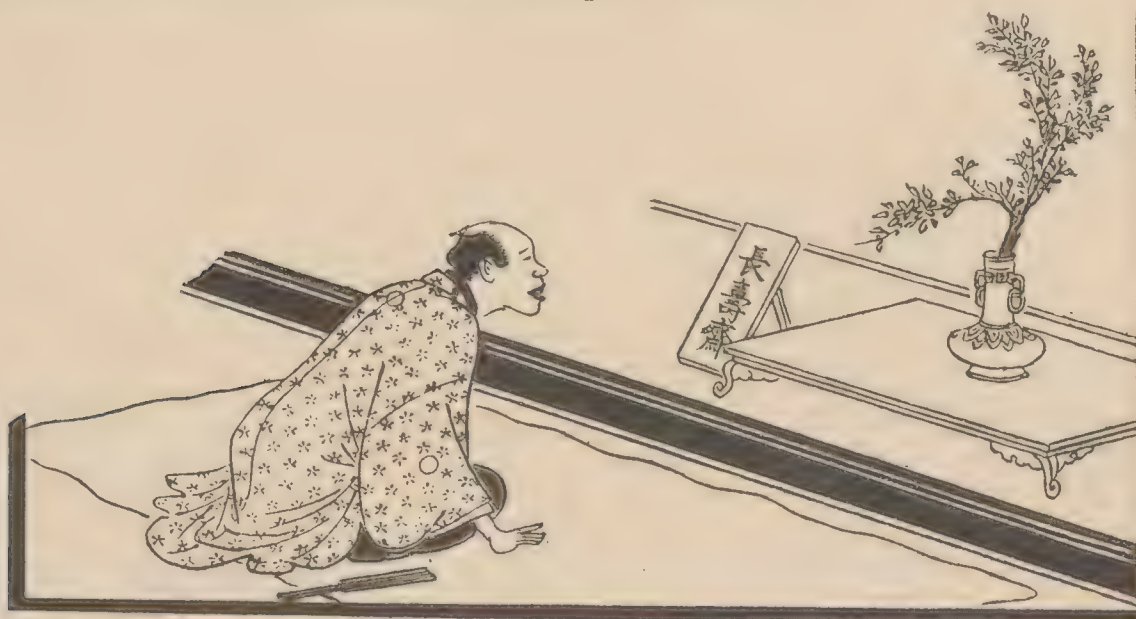
artemisia Chinensis or mugwort (*yomogi*), representatives of the *Tango-no-setsu*; the next is composed of the long grass known as *obana* and the platycodon grandiflorom (*kikiyo*), which, like the *hagi*



BOUQUETS.

and *kiri*, are associated with the *Tanabata-no-setsu*, and the *kiku*, together with the *waremoko*, a plant unknown, we believe, in Europe, indicate that the bouquet is appropriate to the Festival of Happiness.

It is with bouquets such as these that the people of this fascinating land delight to adorn the interiors of their simply-ordered dwellings, and, as each festival or season comes round, or upon ceremonial occasions, to place upon the *tokonoma* one suitable to the moment. And so highly are these compositions esteemed that sometimes a tablet recording the name of the artist who arranged it will be placed beside it, as illustrated in the sketch below, which shows the manner in which a guest would approach it for the purpose of inspecting and admiring its beauties, before congratulating his host upon his good fortune in being the possessor of such an admirable example of the art.



FUSIYAMA.

If the words Dai Nippon, which are the dearest of all to a true Japanese, be excepted, there is no sound sweeter to his senses than that of Fuji, for it is by this name that the Beautiful Mountain is affectionately spoken of and known to them all.

This glorious and stupendous mountain, a volcano now extinct, is the highest in Japan; it rises nearly thirteen thousand feet in



FUSIYAMA.

one grand sweep from the land, and is surrounded by smaller hills. It is situated in the province of Suruga, and is believed by the Japanese to have sprung up in a single night, the same convulsion of nature forming Lake Biwa, nearly one hundred and fifty miles away in Omi, near to Kyoto, the most poetical spot in Japan, for it was here, to the temple of Ishiyama upon its shores, that Shikibu retired to compose the *Gengi Monogatari*; this lake is also celebrated

for its beautiful views, the *Omi Hakkei* referred to in the text.* The legend tells us that this upheaval occurred in the year period of Korei, B.C. 301; however this may be, there is no doubt that since the dawn of the nation's life, Fuji has been the central object in the thoughts of the inhabitants of Dai Nippon, revered by them as the personification of majesty, grace and beauty, and their ideal of all that is perfect in form and colour. And, indeed, this admiration for the Lady of Mountains has not been confined to the Japanese alone, for all who see her, no matter what their clime or nation may be, have fallen captive to her charms, and, although words fail to express the admiration they feel for the sublime hill, they all confess that the sight is the most impressive of a lifetime, and do homage to her dignity and beauty.

Fusiyama is represented in art from innumerable points of view; to a Japanese, it is equally beautiful no matter from whence it may be seen—the name itself suggests to him all that is lovely! To a foreigner, perhaps the most sublime aspect of the mountain is as he approaches Japan and beholds it in queenly solitude, long before the land is visible, rearing its snow-clad head into the turquoise sky, and sees the perfect contour of her form, her graceful curves, and her majestic height, all of which make such a vision that one cannot but join in the feeling of reverent ecstasy which animates those whose idol she is.

But, as we have said, Fuji is noble and beautiful from whatever point she may be seen, and Japanese books abound with illustrations which have taxed the genius of their greatest painters to do justice to the subject, in which she is depicted under almost every conceivable circumstance, whether it be in connection with the surrounding scenery or with local and historical associations.

The best known of these books is *Fugaku Hakkei*, or the *Hundred Views of Fusiyama*, by Hokusai. The volumes open with a portrait of Ko-no-Hana-Saku-ya-Hime, the Blossoming Princess, who is the presiding deity of the mountain. Then comes a view of Fuji as she appeared to those who gazed in awe upon her when first she greeted the rising sun. Following this, we see bands of pilgrims ascending; and then descending, the mountain, each of them having written upon his hat the characters Fu-ji, indicating that he is a member of one of the numerous clubs of devotees which exist in the adjacent provinces, whose members climb the sacred mountain once a year in the belief that all their wishes for

* See page 229.

freedom from sickness, and success in life, will be granted in reward for their pilgrimage to this, their Mecca. These pilgrims, it should be mentioned, belong to the lower grades of the people, for the admiration of the educated classes, although equally devout, does not partake of the idolatry with which they view her, but is rather for her natural beauty and grandeur of which they never weary.

Then comes an illustration of the eruption of the mountain which occurred in the period of Hōei, 1704-1710 A.D., when an excrescence, known as Hōei-zan, was formed upon one of its sloping sides, which in some degree detracts from its perfect contour, but, happily, this defect is visible only from certain points. Other plates show Fuji as she appears from distant parts of the country: from the lake of Hakone; from Suzaki, a district of Tokio; from Fuji-mi-ga-hara, the Field from which to see Fuji, a celebrated spot in Owari more than a hundred miles away. Then come views showing her as she is seen from a rocky defile; from a willow bank; as reflected in a flooded rice-field in Spring-time; or as she rises in the distance behind a marsh of tall and waving reeds. In association with the festivals we see her noble form on the evening of Tanabata, through a frame of the *shimenawa* with fluttering *tanzaku* and *shikishi*, on which, no doubt, odes in her honour are written; and at Ganjitsu she forms a background to the *kado-matsu* and the *manzai*. In other pages she is drawn with a crown of snow high above the sunset clouds, or illumined with the flaming rays of the rising sun; in moonlight, or amid flashing lightning; seen through the falling rain, or partially obscured by a belt of clouds. Again, she may be seen in the Autumn wind with scattered *momiji* leaves; in Winter covered with snow from base to summit; in Spring thickly powdered with fallen *sakura* blossoms; or as Hana-ma-no-Fuji—Fuji in flower, springing in the height of Summer from a bed of glowing blossoms, her slopes clothed with shrubs and trees, whilst from her breast course down the rills and streams which make the plains so fruitful and give to them their luxuriant beauty. And when at Harvest-time the people rejoice in abundant crops of rice and tobacco, they perhaps attribute their good fortune to the deity of Fuji, for these sketches show the peerless cone through high-piled stacks of well filled rice-bags, or through long pendant lines of tobacco-leaves drying in the sun; and the belief in her influence for good fortune is indicated by the picture entitled Senkin-Fuji, which means Fuji of a Thousand Riyo.

The following Ode to Fusi-yama is given in *The Classical Poetry*

A A A A

of the Japanese, it being one of the Collection of a Myriad Leaves made in the eighth century :—

There on the border, where the land of Kahi
Doth touch the frontier of Suruga's land,
A beauteous province stretch'd on either hand,
See Fusi-yama rear his head on high !

The clouds of heav'n in rev'rent wonder pause,
Nor may the birds those giddy heights essay,
Where melt thy snows amid thy fires away,
Or thy fierce fires lie quench'd beneath thy snows.

What name might fitly tell, what accents sing,
Thine awful godlike grandeur ? 'Tis thy breast
That holdeth Narusáha's flood at rest,
Thy side whence Fuzhikáha's waters spring.

Great Fusi-yama, tow'ring to the sky !
A treasure art thou giv'n to mortal man,
A god-protector watching o'er Japan :—
On thee for ever let me feast mine eye !

It will thus be seen that this stupendous mountain not only dominates the landscape, but also by its grace, and dignity, and its associations, influences the minds, and thoughts, and lives of those who live in Dai Nippon.



THE ADVENT OF FUJI.

THE GENJI MONOGATARI.

The illustration below depicts Murasaki Shikibu, in whom the Japanese recognise the most distinguished authoress their country has produced. She lived in the tenth century of our era, and the work she wrote, the *Genji Monogatari*, is esteemed the most famous romance in the language and is regarded as a national treasure.



MURASAKI SHIKIBU.

The subject is the adventures of Prince Genji, and in her description of these the authoress illustrates the court life of the period and depicts the effeminate and luxurious condition of society in Japan which obtained after a lengthened term of peace and increasing civilisation.

The romance, which has been translated into our language by Mr. Kenchio,* is divided into fifty-four scenes, to each of which a title is given, and these have formed the text for illustrations indicating the subject of each. These drawings have furnished the initial letters throughout this volume, each of them suggesting some such theme as the Chamber of the Kiri, Evening Glory, The Maple Fête, The Villa of Falling Flowers, Beautiful Cicada, The Divine Tree, The First Notes of the Uguisu, and so forth.

* *Genji Monogatari*, translated by Suyematz Kenchio. London, Trübner & Co., 1882.

THE HIBACHI.

There are many forms of vessels employed in Japan for holding fire, each of them having a name appropriate to its special use; the general name for all is *hibachi*, which signifies a fire (*hi*) bowl (*hachi*), the latter word being written *bachi* when used in combination with another.

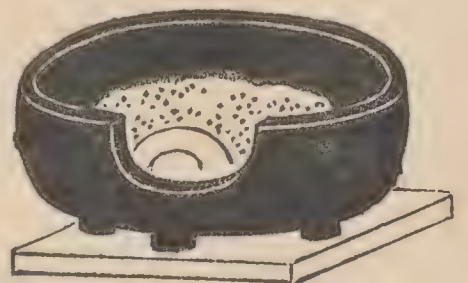
In common parlance the term *hibachi* is used to designate a pan or brazier in which lighted charcoal is burned for the purpose of warming the inmates or the apartments of the house, and there is probably not a single house in Japan in which one or more of them is not to be found. The vessel may be of common pottery, of metal, or of wood with a metal lining, and in form an open bowl, like that in the sketch, at which an old farmer is warming his hands, or it may have a cover; the most general size is about a foot in diameter.



A HIBACHI.

For more special use, and in more artistic forms, we find the *furo*, *shuro*, *chaburo*, *chojiburo*, and *koro*, of all of which many specimens may be seen amongst the examples of pottery catalogued.

The *furo* is generally made of coarse pottery, and is used in the household cooking, but it is especially associated with *chanoyu*, in which, placed upon its stand (*robuchi*), it forms a stove for the kettle (*kama*) which is used in making tea for the ceremony.



THE FURO.

The *shuro* is sometimes made of pottery, but is more frequently of metal; it is a round or square vessel, as the case may be, with



THE SHURO.

a pierced cover, and often with a handle by which it may be carried, for it is used for warming the hands.

The *chaburo* and *chojiburo* are both the same in form, a circular bowl upon feet, surmounted by a smaller covered bowl; in both there is an aperture in the lower vessel

THE CHABURO AND
CHOJIBURO.

through which the pipe may be inserted when it is desired to take a light from the burning charcoal which it contains. The difference between the two lies in the cover of the upper bowl, which, in the case of the *chojiburo*, is pierced with holes through which the aroma may escape, for this object is used for boiling cloves (*choji*) in water for the purpose of perfuming the house. The *chaburo* forms part of the equipage of *chanoyu*; it has a cover without the holes referred to in the description of the *chojiburo*, and the upper bowl is merely used for boiling water into which the *sake* bottle is placed when the *chajin* wishes to warm his wine.

The *koro* is used for burning perfume or incense; it takes its name from *ko*, which means perfume or incense, and *ro*, a place for fire. This object may be any kind of bowl, of pottery, silver, or other metal, with a perforated cover, into which the spices are thrown upon the burning charcoal which it contains.



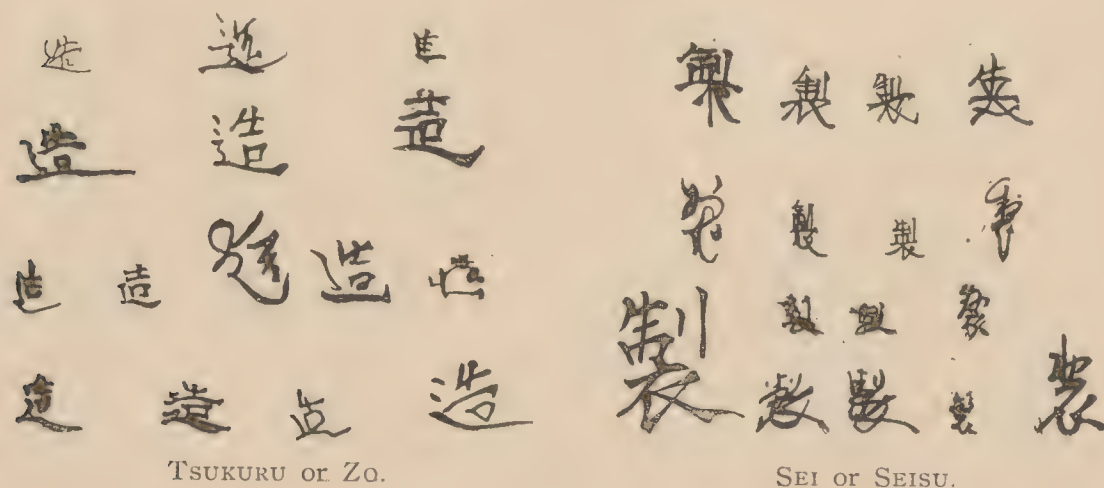
THE KORO.

MARKS AND SEALS.

The signatures upon Japanese pottery have been so fully described in *Japanese Marks and Seals*, and are so completely illustrated in this volume, that it is unnecessary here to do more than refer to a few of the characters in most general use, with the view of showing the various forms in which they are drawn, and the manner in which they are used in connection with the names of the potters and painters, and the places where they worked.

The commonest character of all is that signifying *made by* or *made in*, which generally forms part of painted inscriptions; two characters are employed: *Tsukuru*, often read as *Zo*, and *Sei* or *Seisu*, all of them having the same meaning; *Sei*, however, is the correct reading when the character follows the name of a place or year, whilst *Seisu* is used when it is joined with proper names. Chinese characters are, as a rule, employed in these inscriptions, the Japanese *Kata-kana* and *Hira-kana* letters seldom occurring except when used as auxiliaries to connect or complete a sentence composed of Chinese words.

There are many ways of writing the words *Tsukuru* and *Sei*, as may be seen by the following examples:—



Some of the variations shewn in the characters arise from the

idiosyncrasies of the writers, but they may be traced chiefly to the fact that four different styles of writing Chinese characters are employed, namely, the *Sosho* and *Giosho*, which are those in common use, the *Kaisho*, used in the printing of books and for writing titles and documents of a ceremonial nature, and the *Reisho*, in which stamps and seals are generally rendered. The different styles are illustrated by the following inscriptions taken from examples upon the works of a single potter.

SOSHO.

GIOSHO.

KAISHO.

REISHO.

TOSHIKIAN KISO SEISU. *Made by Kiso Toshikian.*

Other characters are often used to express the same or similar meanings. Thus: 工 *Ko*, made by; 製 三 *Kore o seisu*, makes this; 精 製 *Sei sei*, made with care; and 應 需 *Motome ni ozite*, for demand.

The characters already referred to are those used by potters; two characters are employed by painters, both of them signifying *painted by*; these are *Hitsu* and *Hitsusu*, meaning a pencil or brush, and *Ga* and *Yegaku*, to draw or delineate, examples of both of which are shown below:—

HITSU or HITSUSU.

GA or YEGAKU.

Here again other marks, having a similar significance, are occasionally employed: 彩 Sai, painted in colours; 彩 画 々 *Saigasuu*, painted in colours by; 圖 *Dzu*, a picture; 之 圖 *No dzu*, a portrait of; and 真 圖 *Shin dzu*, a faithful picture.

One of the characters which recurs very frequently in the names of the potters is 山 which is read as *Zan* when it forms part of a personal name, but when it refers to a place it is translated as *San* or *Yama*; the two latter are the Japanese renderings of the character, whilst the former is the Chinese equivalent; in all cases they have the same significance, meaning a mountain. The use of this form in conjunction with other characters, and some of the various ways in which it is written, are illustrated by the accompanying inscriptions.



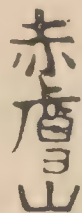
THE CHARACTER ZAN, SAN, or YAMA.



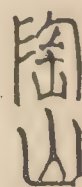
TAI-ZAN,
Potter.



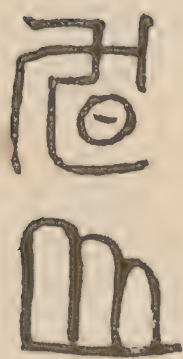
MIOGI-SAN,
Miogi Mountain.



AKAHADA-YAMA,
Name of a Place.



TO-ZAN,
Potter.



KIOKU-ZAN,
Potter.



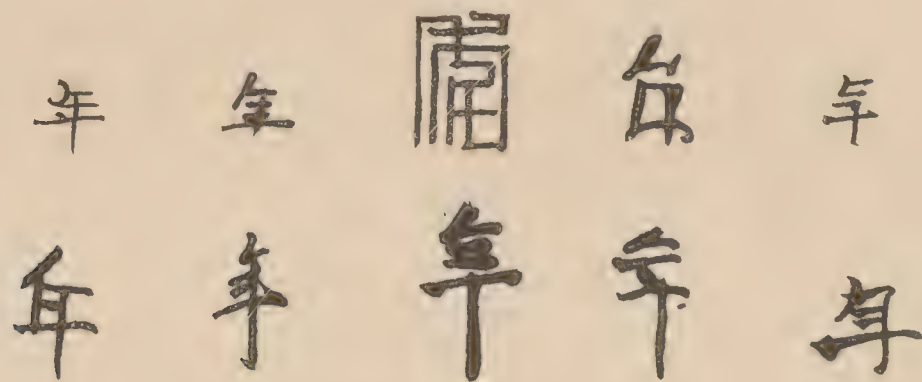
KEN-ZAN,
Potter.





TAN-ZAN,
Potter.

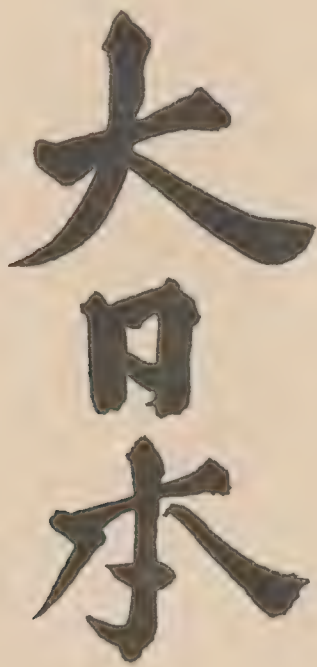
Another character in frequent use is that of *Nen*, meaning year or period, which, however, is seldom found upon Japanese pottery, except when the inscriptions are forgeries of Chinese dynastic marks, which frequently occur upon "Old Japan" porce-

lain, both original and modern wares, and upon modern Owari porcelain with *shippo* decoration.



THE CHARACTER NEN, YEAR or PERIOD.

One other character only need be given, for the marks in the Catalogue practically cover the whole ground and may be easily deciphered with the aid of the initial figures which we have explained here. The character *Dai*, signifying *Great*, is written in two ways, that in seal form  which is only used in Chinese marks, and in the *Kaisho* form  which is employed in Japanese inscriptions, of which the following characters afford an example.



DAI NIPPON—GREAT JAPAN.

THE UNDECORATED WARES.

Since the chapter upon the Undecorated Wares of Japan, and the remarks about Professor Morse's Paper in *Harper's Magazine*, were in type the Collector has read with great interest the following article upon the same subject in *The Japan Weekly Mail*, and he ventures to congratulate himself upon finding his views so completely endorsed by such an eminent authority, for the journal named has for its editor Captain Brinkley, who, during a residence of twenty years or more in Japan, has had ample opportunities of studying the subject, and his remarks show that he has arrived at the same conclusion as the Collector, who formed his opinion under circumstances altogether different:—

"The *Boston Herald* referring to our criticisms of Professor Morse's article on "Old Satsuma," attributes to us the idea that "the *Chanoyu* forms and colours are not attractive," and says that we "seem unaccountably blind to the enduring charms of the pottery" of the Tea Clubs. It is unexpected and agreeable to find ourselves the object of such charges. The taste of American collectors has hitherto run chiefly upon decorative specimens. Chinese monochromes, fine examples of *famille rose* and *famille verte*, or brilliant pieces of blue and white are eagerly sought for. Large numbers of them have found their way to the salons and museums of wealthy amateurs in the States, where they are justly prized and admired. But there has not yet been developed a due appreciation of Japanese ceramic master-pieces, and had we intended to pen any general criticism, we should have been careful to dwell upon this very fact, and to call attention to the quiet, refined standards of Japanese canons. Even the sombre, archaic wares affected by the Tea Clubs would have received tender treatment at our hands, for long familiarity has enabled us to detect some, at least, of their scarcely visible "points." But now the tables are completely turned. It is we whose appreciative faculty is not fully developed, and the *Boston Herald* is our mentor. Would that we had personal access to this Gamaliel of Oriental art! How many mysteries he might unfold to us; how much

light he might shed upon our darkness! Frankly do we confess what has hitherto been a source of secret shame to us, that many of our days and hours have been spent in fruitless attempts to unravel the mystery of which this journal has the key. Earnestly have we sought to emerge from the state of blindness so shrewdly detected by it. But lack of instruction and guidance has steadily frustrated our efforts. The Japanese themselves, strange to say, decline to admit foreign neophytes into the penetralia of their ideality. Open and good-natured as they are about other subjects, they preserve in respect of this an exceptional reserve. Nay, they are even insincere, for while they profess, with the most engaging candour, to explain in detail the features of a rusty pot or rustier bowl, they so contrive their explanations that the problem remains as inscrutable as ever to their hearers. The world loses much by its inferior intelligence in these matters. Look at the Arabs, for example. At Aden they manufactured faïence having coarse brown *pâte* with vitreous glaze that suffered the colour of the muddy clay to declare itself honestly, and decoration in the form of black or chocolate zigzags and lattices. The Arabs detected nothing of the beauties of this ware. They never imagined that it could attract admiration, being, as it was, the work of rude artisans in ruder materials guided by rudest canons. But when the faïence reached Japan, the unjust neglect it had suffered was compensated by rapt appreciation. The Japanese *chajin* received the little pots reverentially; took them into the bosom of his cult; called them *Sunkoroku*; enclosed them in bags of costly brocade, and filled their mouths with straw stoppers. To us, be it admitted with shame, the *Sunkoroku* pots still re-call only the blemished corduroys of an impecunious stoker. Consider the Coreans again. At Söng-do, five hundred years ago, they produced porcelain and faïence not unworthy to rank with the celebrated *Ting-yao* and *Kuan-yao* of the Middle Kingdom. Some of it was white with deftly-chased designs; some celadon of velvet-like glaze and restful hue; some pearl-gray relieved by artistic patterns in cream-white. Over such efforts of artistic skill even we could have become enthusiastic. But the Coreans had other wares—pottery irregular in shape, decorated with blisters, variegated by discontinuities of glaze and pitting of surface, and beautified by patterns aptly compared by the Japanese themselves to lines of ideographs in an almanack.* The Coreans did not understand this ware. They were so miserably ignorant that they ranked it a little above rubbish and suffered it to pass in quantities across the channel that divided their land from the island of Nippon. Here again the wonderful insight of the Japanese *chajin* asserted itself. Features which to vulgar eyes looked like gross technical imperfections

* *Mishima* ware; see page 52.

appealed to him as a direct message from the Genius of chastity. He mixed his tea in these ring-streaked, blotched distortions, enclosed them in receptacles of noble lacquer, and handed them down lovingly to duly cultured generations. But we, alas! our sight remains dim to these beauties. Nor were the supposed tyros of Corea and Arabia the only "mute inglorious Miltons" of ceramics whose *chefs d'œuvre* would have lain hidden in sequestered graves had not the art instinct of the Japanese Tea Clubs interfered to immortalise them. Other eminent worthies, originally exposed to a similar risk, were the potters of Karatzu, of Bizen, and so forth, or the wonderful Gempin, Shino, Oribe, and their imitators. At Karatzu and Bizen they excelled in the manufacture of accidents. They could make a pot look as though it were the product of some wayward genius, who, failing to achieve a drain-tile or a sewer-pipe, had stopped short at a ewer or a flower-vase. These utensils had a sylvan aspect. They would have admirably graced a bushman's banquet spread on the stump of a decayed tree. Such, at least, was the impression they conveyed to the uninitiated; to poor people not gifted with the *Boston Herald's* insight. But the Tea Clubs never erred. They took up these sweet surprises also, and gave them a niche in the temple of Grace. Gempin and Shino bequeathed even loftier inspirations to charmed posterity. Their works led men back to the days of innocence, and showed how grey-bearded experts, with training sufficiently earnest and instincts sufficiently fine, could emulate the fictile gifts of urchins and the decorative impulses of babies. Nature unadorned had never more practical interpreters. Something of this we ourselves seem to discern dimly. But the *chajin* viewed it all with the microscope of true art, and though not gifted with a tongue to utter the grand perceptions that raised him so far above ordinary mortals, he nevertheless succeeded in retaining his pinnacle in his own estimation. Need it be said that this wonderful æstheticism was not the product of vulgar progress; that it occupied no natural place in the sequence of artistic development? The *chajin* was born into the world an unforecast and unexpected Messiah. His predecessors were so innocent of any share in his evolution that they desecrated the objects of his worship. For at Seto, the great centre of Japanese ceramic manufacture, the experts of the thirteenth and fourteenth centuries threw into their dust-bins piles of distorted and blistered cups, bowls, and pots, which, in their silly ignorance, they conceived to be disgraces to the technical skill of the time, and parodies on the potter's art. These rejected treasures (now known as *horidashi*) the *chajin*, two hundred years later, disinterred from the dirt and placed among the gems of his cult. To him their shrivelled shapes and blotched surfaces suggested beauties imperceptible to the profane crowd.

It humiliates us to confess that the faculty of comprehending these things was denied us. We have schooled ourselves to hold sympathetic communion with the philosophy of the Tea Cult, but its affectations are repellent and its contradictions shocking. We cannot follow the logic of dilettante who, while prescribing, for the conduct of their ceremonials, rules so elaborate and minute that a decade's drill scarcely suffices to make a proficient, nevertheless prostrate their tastes before articles distinguished chiefly by marks of semi-barbarous ignorance and technical blundering. We cannot conceive how the spirit of true art could ever have elaborated a code that dictates the very formulæ of admiration to be employed by its devotees and buries their fancies under a mountain of rigid conventionalities. We hold that Japanese art has been hampered, not promoted, by the tenets of the Tea Clubs. Happily the effect has only been partial. The spirit of true Japanese art rose superior to these cramping influences and bequeathed to us hundreds of exquisite objects which American connoisseurs will soon, we trust, learn to appreciate at their real value."



A TEA CLUB.

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